

THE

CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

JANUARY, 1912

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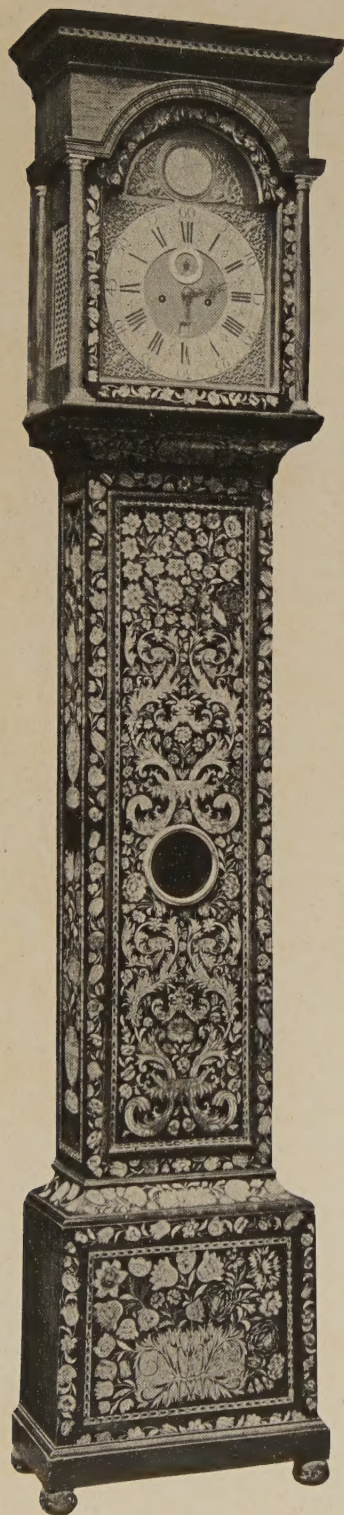
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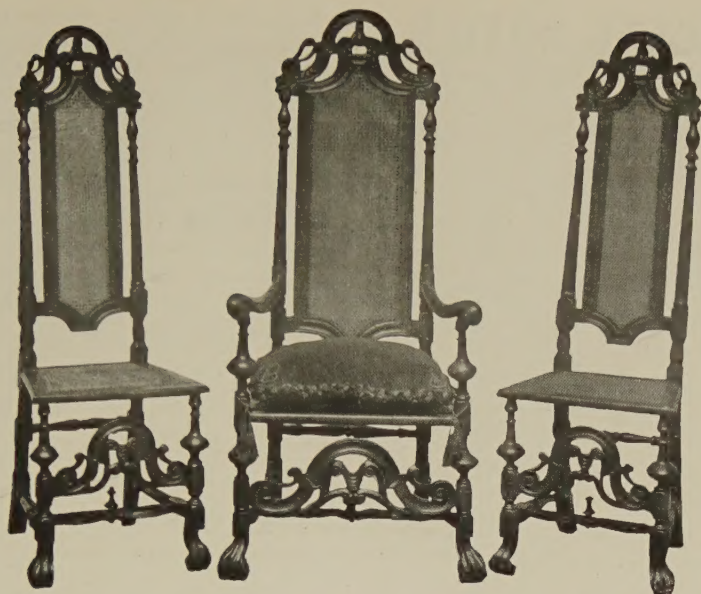
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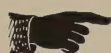
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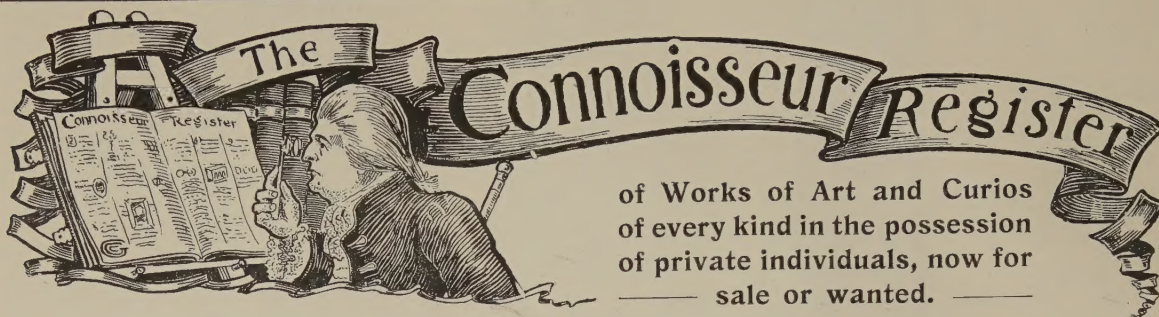


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SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.
For Instructions see December Number.

A Gentleman desires to purchase a few pieces of genuine Old English Furniture in original condition; also some Old English Engravings. Only the very finest specimens will be considered. [No. R4,917]

Wanted.—Full-rigged Models of Old Ships of the eighteenth and nineteenth centuries. Write, with photos and dimensions. [No. R4,918]

Japanese Colour Prints.—Unique collection for sale. Bargains. [No. R4,919]

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Fine Old Harpsichord by Jacobus Kirkman.—Dated 1770. In playing order. For disposal owing to want of space. [No. R4,923]

Large, fine Mezzotint, "Mrs. Siddons."—J. Webb, after Sir J. Reynolds, 1798. [No. R4,924]

Wedgwood Queen Anne Teapot, basalt.—In same family 180 years. What offers? **David Cox Water-Colour Drawing.**—Signed and dated. £7. [No. R4,925]

Oak Georgian Chimney-piece for Sale.—Photo on application. Apply in first instance to [No. R4,926]

For Sale.—Etchings and Engravings, Rembrandts, Dürers, Ostades, Leydens, etc. List sent. [No. R4,927]

For Sale.—Genuine Old Chippendale Serpentine-fronted Sideboard, six legs, five drawers. Original condition. [No. R4,928]

Splendid Crown Derby Tea Service, forty-three pieces, marked.—Perfect condition. £40, bargain. Approval. [No. R4,929]

Few pieces Antique Jacobean Furniture for Sale. [No. R4,930]

Antique Queen Anne Settee, £9 10s.; also Table, 14 guineas. [No. R4,931]

Genuine Old Chippendale Chairs for Sale. [No. R4,932]

Two fine Old Chippendale Arm Chairs, 12 guineas. Chippendale Table, £15. [No. R4,933]

Queen Anne Grandfather Clock, Eight-day, £10. [No. R4,934]

Nine Old Sheffield-plate Caddy Spoons £2. [No. R4,935]

For Sale.—Fine Old Chippendale Hall Table, bamboo legs. Unique. Can be seen by appointment. [No. R4,936]

Wanted.—Coloured Print, showing two monks; flock birds, blue background. Size 22½ in. by 16 in. [No. R4,937]

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Continued on Page X.

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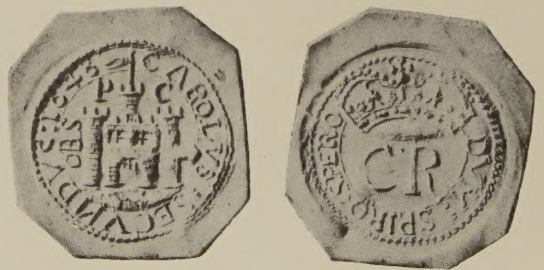
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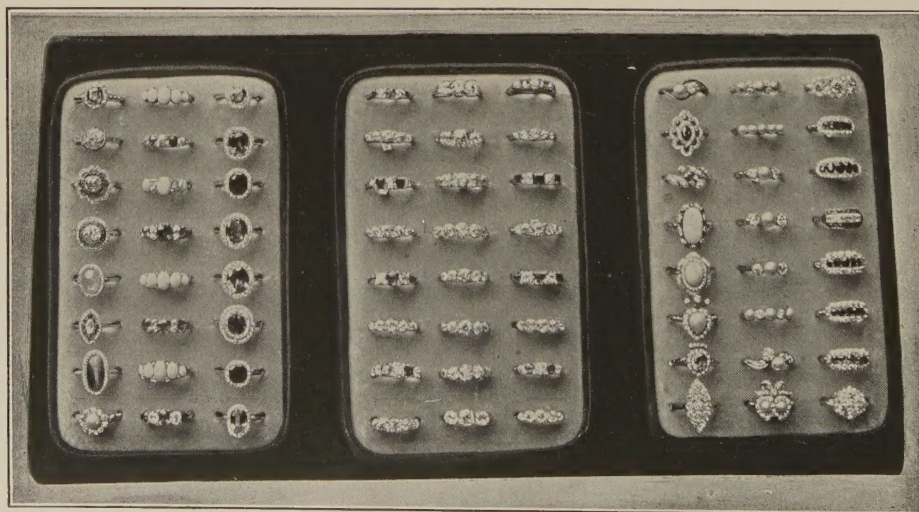
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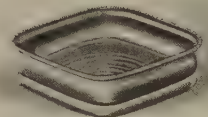
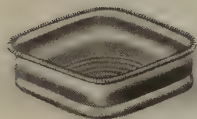
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For Sale.—Proof Engraving, Landseer, *Midsummer Dream*. Published Graves, 1857. Perfect condition. Framed or unframed. [No. R4,944]

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For Sale.—Portrait of Oliver Cromwell, the Protector, in Armour, by Walker. [No. R4,947]

Silk Persian Rug.—£25 (near offer). [No. R4,948]

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Sword Stick, 100 years old.—First-rate blade. 3 guineas. [No. R4,954]

Old Toby Jugs and Early Pottery for Sale. [No. R4,955]

Sam. Bough, Oil Painting, 22½ in. by 18 in.: *Haymaking: A Breezy Day.* **A. J. Woolmer, Oil Painting, 11½ in. by 14 in.:** *Figure Study on Terrace, Old Mansion: Evening.* Both splendid examples. Perfect condition. Photographs. [No. R4,956]

For Disposal.—Several Pieces of Antique Furniture, consisting of Jacobean Dresser; Draw-top Table, Bulb feet; small Jacobean Table; very fine Jacobean Cupboard, ditto Chest; Linenfold Hanging Cupboard. Can be seen by appointment. [No. R4,957]

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For Sale.—Two Chairs, similar to specimen at Barn Elms, *vide* illustration, page 217, December CONNOISSEUR. £21. [No. R4,959]

Wanted.—Old Carved Panels, Linenfold, Odd Carving. [No. R4,960]

For Sale.—Fine Old French Colour-Print, *Beauty disarming Love.* Chaponnier; Charpentier. Please offer. [No. R4,961]

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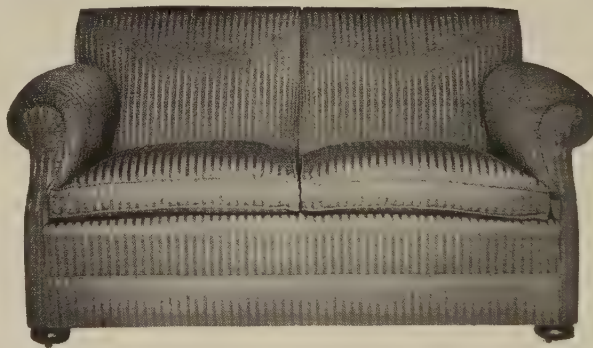


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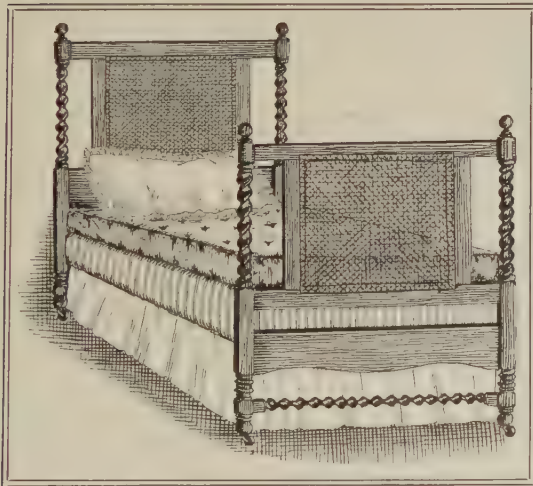
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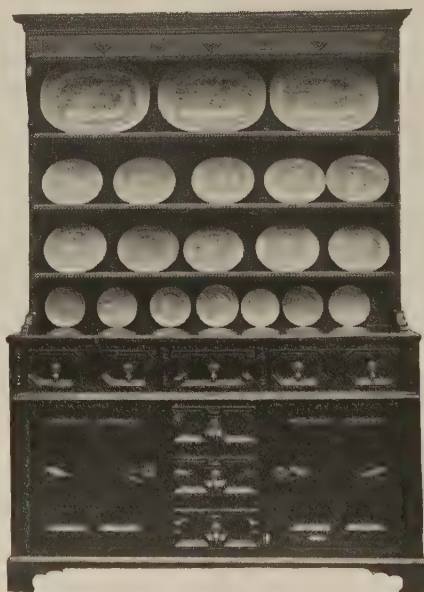


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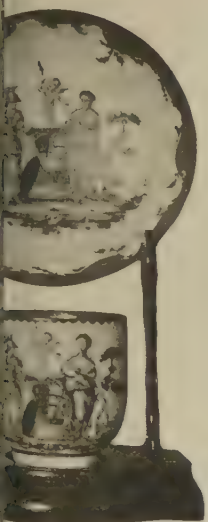
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The Connoisseur

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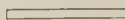
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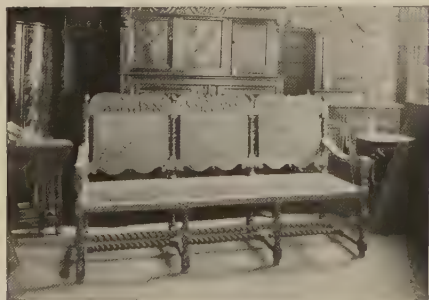
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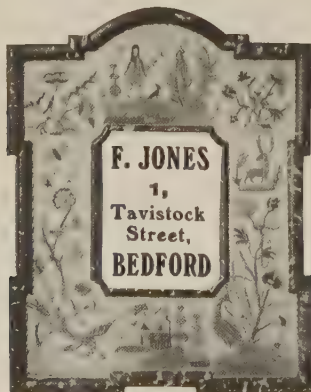
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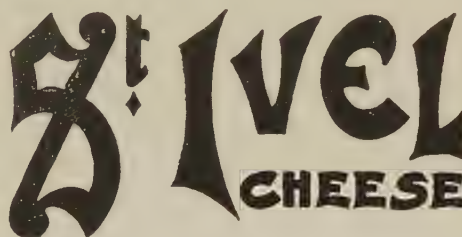


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XXXIV.

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**Bristol Porcelain
In the Bristol Museum and
Art Gallery
By Richard Quick**

In 1765 a company was established in Bristol which made porcelain from Cornish materials, viz., kaolin, or Cornish clay, and petunse, or Cornish moorstone. This is the earliest date we have for its manufacture in Bristol. It was found, however, impossible to produce a glaze free from spots, and after fruitless trials the venture was discontinued. In 1768 Richard Champion was making china in Bristol, and at the same time William Cookworthy, his cousin, had started his porcelain manufactory at Plymouth. There is a mug of this early period in the Victoria and Albert Museum, inscribed on the front "Josiah and Catharine Greethhead, March 13, 1769," decorated with flowers, all in blue. In 1770 the manufacture was transplanted from Plymouth to a small factory in Bristol at No. 15, Castle Green. In 1773 Richard Champion bought the patent from William Cookworthy, who was the first producer of hard porcelain in this country. In 1774 Edmund Burke was nominated for Bristol. During the election he was a guest of a Mr. and Mrs. Smith, of 19, Queen Square. It was then that Burke ordered a splendid

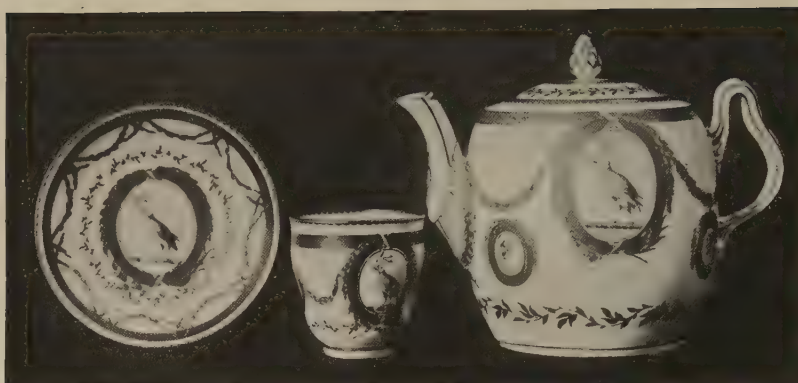
set of china from Champion and presented it to Mrs. Smith. It was beautifully decorated with gold scrolls, wreaths of laurel, and initials "S. S." in tiny rosebuds. The "S. S." stood for Sarah Smith (see a cup and saucer in the collection presented by Mr. Alfred Trapnell). Another cup and saucer bears the initials "R. S." (for Sir Robert Smyth). In the collection will be found a splendid teapot and cup and saucer belonging to the "Chough" service; each one has a Cornish "chough" painted in a panel (No. ii.). The manufacture of this beautiful china, and loss of business through the American war, ruined Champion, and his patent right was sold in 1781 to a company of Staffordshire potters, who continued the manufacture at Tunstall and New Hall for some short time.

Champion was married in 1764, and lived first at St. James's Square, but soon moved to a house of his own in the Old Market; and in 1765 at Winterbourne, afterwards at Henbury in 1773, until he left Bristol in 1781. He died at South Carolina in 1791.

Thus ended Bristol and Plymouth china. The Bristol paste is so exceedingly hard and durable that



NO. I.—THE SMITH CUPS AND SAUCERS, 1774



NO. II.—THE "CHOUGH" TEAPOT, CUP AND SAUCER

many pieces passed without any material injury through the big fire at the Alexandra Palace, which reduced the soft paste china of the other English factories to discoloured lumps. Let us examine some of the exquisitely coloured sets of figures which are in the Museum collection, and to which Champion devoted such loving care and attention. First we have the set of the Continents, or sometimes called "The Four Quarters of the Globe" (No. iii.): Europe, represented as a female standing on a scroll base, holding a book in her right hand and a palette in her left, at her side a horse reclining and trophies of war; height, $12\frac{1}{2}$ ins. Asia, represented as a female standing on a scroll base, a diadem on her head, a vase of spices in her hand, a camel at her side; she wears a green scarf and yellow-flowered robe; height, 12 ins.

Africa, represented as a negress standing on a scroll base; she wears a head-gear of feathers, in her hand a spear, and a crocodile and lion at her side; height, 13 ins. America, represented as a huntress standing on a scroll base; she wears a coronal of feathers, and is seen drawing an arrow from a quiver with her right hand; in her left hand is a bow, and below a prairie cat, etc.

Another fine group is the set of the Four Seasons, statuettes emblematic of the seasons: Spring, as a female with plough and spring flowers; Summer, as a young man with shears, a sheep, and a harvest barrel; Autumn, as a female with basket of fruit and staff; Winter, as an old man with crutch and a bundle of sticks. The last three figures have the signs of the zodiac on their waist-bands, so that it is possible that



NO. III.—THE CONTINENTS

"THE FOUR QUARTERS OF THE GLOBE"

BRISTOL, 1770



NO. IV.—THE SEASONS

BY CHAMPION

the figure of Spring may belong to another set. All are painted in colours, with rich gilding. Height, 10 ins. In the British Museum is another set of the seasons, treated as juveniles. There is also a set in the Victoria and Albert Museum, in which the figures are treated in rustic costume: Spring, a girl with basket of flowers; Summer, a boy with corn-sickle and beehive; Autumn, a girl with fruit; and Winter, a boy skating.

Another set is known as the Elements, viz., Earth, Air, Fire, and Water; the last is represented in the Museum collection, and came from the Edkins sale. Water is represented as a young woman holding a net with fish, resting her left hand on an urn, from which a stream is issuing; height, 10½ ins. The other figures are as follows: Earth, a husbandman holding a spade, and a basket of fruit at his side; Air, as a



NO. V.—FIGURES OF "WATER" AND "TIME"



NO. VI.—SHEPHERD AND MILKMAID, ETC.

winged figure standing upon clouds; Fire, as a smith at an anvil, on which lies a thunderbolt. The collection also contains another group which represents Richard Champion and his wife; the third figure in the group was Edmund Burke, which some years ago was knocked off, broken and lost (No. vii.). Another fine group is that of "Love subdued by time," or, as it has been called, "Jupiter clipping Cupid's wings." It is very interesting and beautifully modelled, and bears both the signatures of Stephens and J. Williams the china painter on it. There is an illustration of it in Owen's *Two Centuries of Ceramic Art in Bristol*, p. 249 (No. v.). There are also two other groups (No. vi.)—Shepherd with kid in his arms, and Milkmaid with pail in her left hand, both mounted on ormolu stands. In the same illustration on either side are two small figures, a boy and girl, each holding a pet dog. The figures are all beautifully coloured and modelled. Height, 7 ins.

By examining the specimens in the Museum collection, one can see that the work produced by Champion attained a very high standard of excellence; in fact, the porcelain turned out at Castle Green was of the highest quality. The Fry family was connected with the manufacture of porcelain in Bristol from its earliest days, and consequently some of the finest specimens are in their possession to-day. It is recorded that Joseph Fry invested £1,500 in the concern. He is spoken of as a friend and partner of

Richard Champion. A characteristic decoration on Bristol porcelain is the laurel-green looped festoon and wreath. Though frequently applied to Bristol china, it must not be looked upon as a proof that a piece so ornamented was made at Bristol. Though there are several beautiful hexagonal vases in the Fry collection, the Museum is very fortunate in possessing one—an excellent example of Champion's work. On it will be noticed the landscape panels painted in monochrome. This example has two in pink, two in blue, and two with foliage and exotic birds in rich colours. Each panel is outlined with solid gilding, entwined with a running foliage pattern in gold, and this is repeated round the neck and base. The handles were probably added after. The height of the vase is 12 ins.

Henry Bone, the famous enameller and artist, was Champion's first apprentice. He it was who decorated these vases. He was born at Truro in 1755, was apprenticed first to Cookworthy at Plymouth, and afterwards in 1772 to Champion at Bristol. There is little doubt that the best painting executed at Castle Green was from the pencil of Henry Bone. It is interesting to note that after he left Bristol he became a successful miniaturist, and confined his efforts to portraiture. He was appointed Enamel Painter to the King in 1809, and elected a Royal Academician in 1811. He died in 1834.

Porcelain is technically divided into two classes—

Bristol Porcelain



NO. VII.—MR. AND MRS. CHAMPION

soft and hard. Soft porcelain is an artificial combination of glass or an alkaline flux, with bone-ash, sand, chalk or gypsum to make it semi-opaque, and would be utterly destroyed at the high temperature necessary to fuse the natural materials of which the more durable hard porcelain is composed. Oriental and Bristol porcelain may be taken as the type of hard and Chelsea or Sèvres of soft paste manufacture. The hard porcelain is practically indestructible, and cannot be scratched, save with the hardest steel, whilst the soft is readily stained in use and easily scratched. The indispensable materials for making hard porcelain are kaolin, or Cornish clay, the china-earth of potters, petunse, or Cornish china-stone or moorstone, both natural products. Kaolin is produced by the natural decomposition of granite. It was discovered by Cookworthy at Tregonnin Hill, near Breage, in Cornwall, about 1755.

Now, what are the characteristics of Bristol china? First, it was always a true felspathic porcelain, made from the china-clay, or kaolin, and china-stone, or petunse, of Cornwall. It is therefore harder and whiter than the other English porcelain. Some experts see a pronounced imitation to the Meissen

(Dresden) styles, both in form and decoration. Another point is this: the pieces are frequently marked with spiral ridges or unevennesses, due to the thrower's imperfect skill. The glaze generally exhibits inequalities of surface and minute pittings or air-holes.

In decoration, wreaths of green leaves entwined with festoons in gold another group of flowers. In shape it is often out of proper form, that is to say, not quite symmetrical, or quite perpendicular. Professor Church says, "Not only do many specimens follow the forms and decorations of Dresden porcelain, but they frequently bear the characteristic Dresden mark, the crossed swords in under glaze in blue." Then one should notice the gold on the rims; this was nearly always scalloped. Under dishes and plates will often be found a ring or wavy ridge; we have it on several specimens. Owen says, "The peculiar glaze of the Bristol ware is rich and creamy as compared with the cold and glassy surface of the Dresden, and though marked as such, cannot be mistaken for it; at the same time, the Bristol has a peculiar style of ornamentation, rich though sober, brilliant though chaste, so characteristic that it can never be attributed

to any other English factory." This only applies to the highest class of Champion's porcelain.

Then there is what is termed the cottage or kitchen ware, not quite so fine, and usually with a brown or chocolate rim round the jugs, cups, and plates, etc., never gilt, while the decoration upon it was bold and simple. The very high temperature necessary to fire this hard paste made sometimes defects, twists, bends, fire-flaws, etc. There is a marked instance of this in the figure of the milkmaid, which shows a fire-flaw or crack down one side (No. vi.). The glaze is good—on fine pieces it is faint and thin, on commoner productions it is a bluish white; there are pits, specks, and lumps (all very small, of course) almost all over it, so by these peculiarities and a little study of genuine examples, it is possible to gain a fair knowledge of what is really Bristol china. In the collection are some interesting teapots (No. ix.). On one is painted the supposed "Snow Minerva," Champion's ship; another, festoons of flowers in green; another, with flowers in panels. The spouts and handles have raised ornamentation;



NO. VIII.—HEXAGONAL VASE
HEIGHT, 12 INCHES

the latter often have a kink or bend in the form of the handle. Champion also imitated Chinese designs. On these teapots and cream-jugs Chinese figures will be seen. The same designs are to be found on cups and saucers (No. x.).

There is a cabaret in the collection, consisting of a shaped tray, teapot and cover, sugar basin and cover, cup and saucer; round the centre of each is a laurel wreath. Marked + in blue and with a 1 in gold (No. xi.). In the same illustration I have placed a bowl which does not belong to this set, but is similar in decoration. In No. xii. will be seen a portion of the Lord Nelson tea service, two cups and two saucers, fluted with gold bands, interlaced blue ribbon scrolls, bouquets and sprays of flowers. They are marked with a + and 5.

There are four cups and four saucers in the collection, two for chocolate and two for tea. Champion also produced some beautifully painted tea and dessert services. In No. xiii. we have three shaped dishes from the dessert service formerly in the possession of the Countess of Carnarvon, beautifully



NO. IX.—TEAPOTS AND CREAM-JUGS WITH CHAMPION'S SHIP

Bristol Porcelain



No. X.—TEAPOTS AND JUGS WITH CHINESE DESIGNS

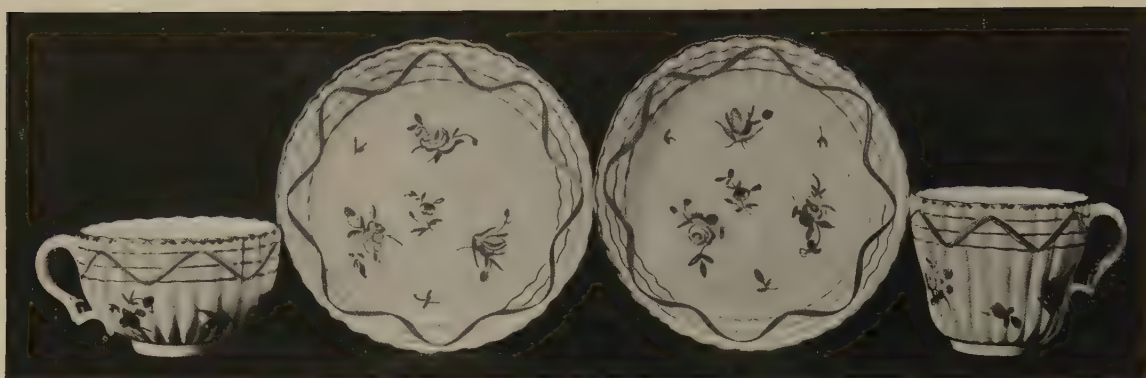
decorated with festoons of flowers and interlaced ribbons of blue and lilac. The centre dish is 12 ins. long, the two square ones 9 ins. There are besides these three dishes, six plates, each one painted with different flowers in the centre, marked $\frac{+}{b}$. Notice the raised ribs on the back of one of the dishes; these were added to obviate the bending of the dish, caused by the very high temperature necessary to

give the proper firing to the materials. Thus we frequently see on Bristol porcelain plates and dishes a rib or truss, a little shallower than the outer rim, as an additional support, sometimes in a circle, and on oval or square dishes in a waved line.

Other characteristic pieces of Bristol porcelain were the oval plaques of white biscuit, moulded with a vase or portrait head, decorated with festoon and pendants of flowers in full relief very delicately



No. XI.—CABARET, CONSISTING OF TRAY, TEAPOT, SUGAR-BASIN, CUP AND SAUCER



NO. XII.—NELSON CUPS AND SAUCERS

modelled. There are many other forms of cups and saucers, sauce or butter boats, bowls, jugs, etc., in the collection, which space will not permit me to describe.

Lastly, I give a few of the marks used on Bristol porcelain. Champion's works were in operation for thirteen years, from 1768 to 1781.

The Plymouth mark was used at Castle Green. It was the sign for Jupiter and for tin, in reference to Cornwall, where kaolin was discovered. On early pieces, in blue, thick and somewhat clumsy: later, neatly drawn in red, blue or gold.

- × Usual mark a cross in blue, slate or impressed, usually accompanied by numbers denoting the

different decorators, from 1 to 24—No. 1, that of Bone, the enameller, B₃ B₇ B₆

B William Stephens' mark.



Dresden mark, under the glaze, sometimes affixed.

+ Bristol and Dresden marks, as above, combined.

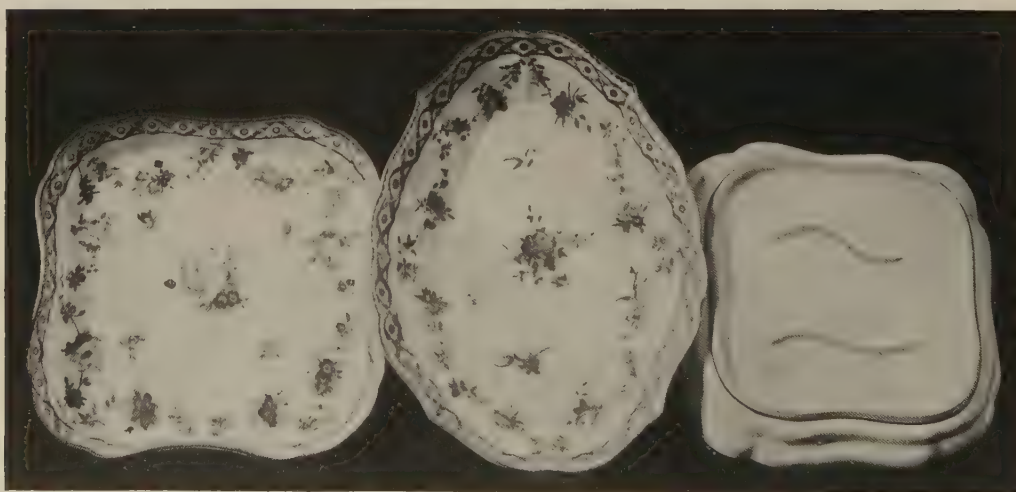


Said to be Tebo, a modeller, found on figures in the collection.

+	×	+	+	+	+	×
3	5	8	17	7	16	10

Other marks on cups and saucers, etc.

[Photographs of specimens by permission of the Museum and Art Gallery Committee.]



NO. XIII.—THREE DISHES BY CHAMPION



"She had read all the newspapers in the world and
had forgotten them again, so clever is she"

BY EDMUND DULAC

From "Stories from Hans Andersen," published by Messrs. Hodder & Stoughton



The Historical Collection of British Water-Colours at the Grafton Galleries

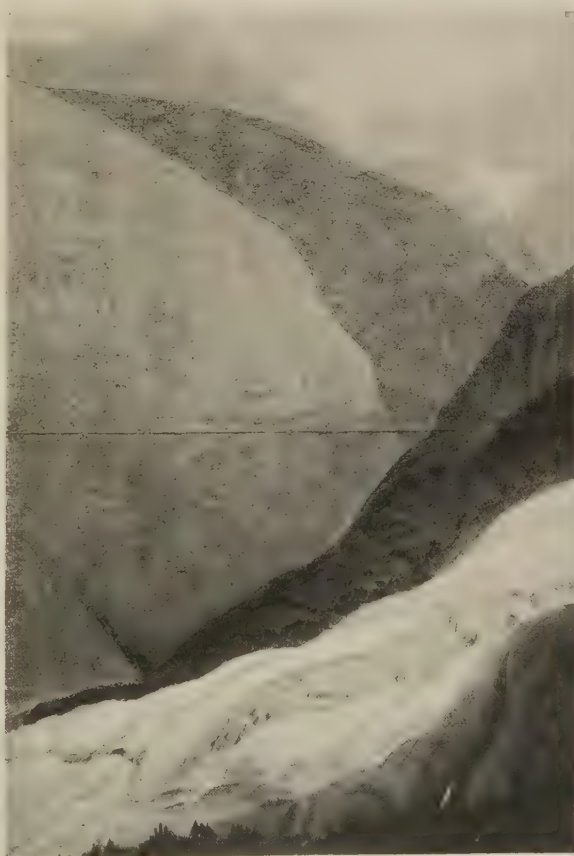
By Alexander J. Finberg

NOT the least interesting feature of the recent exhibition of Old Masters at the Grafton Galleries was the selection of British water-colours which hung on the right-hand wall of the long end gallery. The presence of this section was due to the initiative of the newly-formed "Walpole Society"—a society which was only started a few months ago, with Lord Lytton as its President, for the purpose of promoting the study and appreciation of our native art. The limited space placed at the disposal of the Society forced the organizers to limit their exhibition to the works of the earlier water-colour painters. Hardly any drawings were included which were produced later than about 1820. This date ruled out the later works of artists like Turner, Cotman, De Wint, David Cox and Copley Fielding, but it enabled the Society to concentrate attention on the drawings of the earlier and less-known men. It is not too much

to say that the extraordinarily fine achievement of men like Alexander and John Cozens and Girtin has never been so worthily represented in any public exhibition held within the memory of the present generation. The widespread interest awakened by the

Walpole Society's display was due primarily to the very great beauty of the works of these three great masters of water-colour painting. While the besetting sins of the later workers in this field are over-pretentiousness and an excessive love of detail, the drawings of these three masters are remarkable for their breadth of handling and austere beauty of thought and colour.

The series of exhibits—which were carefully arranged, as far as the exigencies of hanging permitted, on strictly chronological lines—began with a pale and delicate washed drawing of *Gorleston*, from the collection of the Rt. Hon. A. H. Dyke-Acland, by Samuel Scott, the earliest English

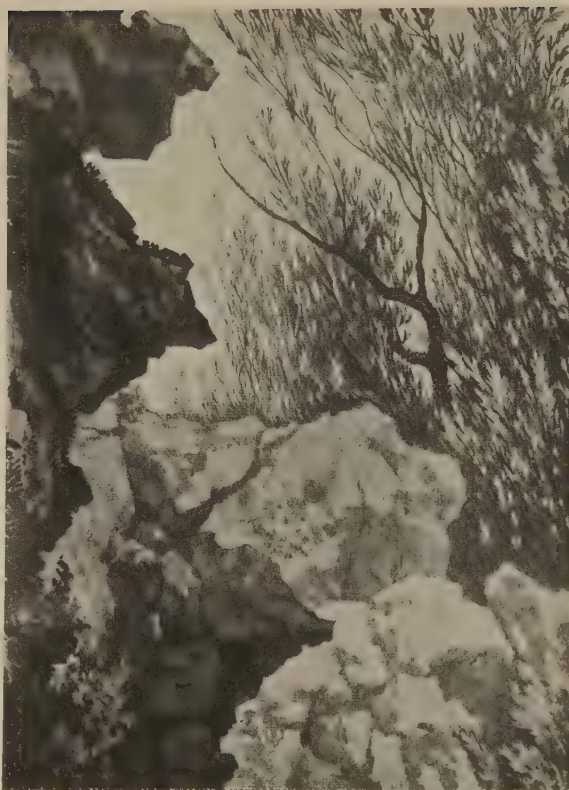


NO. I.—A VIEW OF THE SOURCE OF THE ARVERON
BY FRANCIS TOWNE LENT BY MR. A. P. OPPÉ

water-colour painter who rose above mediocrity. Scott was born in 1710, and Horace Walpole, in his *Anecdotes of Painting in England*, speaks very highly of his work. A number of his oil paintings are now on view at the Whitechapel Gallery in the exhibition of "Old London," but it is only fair to the artist's reputation to say that many of the poorer views of Old London ascribed in the catalogue to him are either feeble copies of his works or the productions of less competent hands.

Scott's work was in the main topographical, and the drawings of all the earlier British water-colour painters were similarly views of places and buildings. The delicate skill and fine sense of quality of wash of these men were admirably summarized by Paul Sandby's drawing of *Coity Castle, Glamorganshire*, William Pass's *Vale Crucis Abbey, Llangollen*, Michael Angelo Rooker's *Coity Castle* (wrongly described in the catalogue as *Leyston Abbey*), and Thomas Hearne's *The North Porch and Steeple of Thaxted Church, Essex*. The most delightful of these drawings from a purely artistic point of view—as distinguished from their antiquarian interest—was undoubtedly the latter. But a good idea of the freshness of observation and trained skill which went to the making of these elaborate pictorial records is furnished by the partly washed pen-and-ink drawing of *Part of the Castle at Newport-on-Usk*, by Rooker. The extraordinary vivacity and directness with which water-colour is used in this fascinating drawing, done directly from nature, form an object-lesson in artistic workmanship which, it is to be hoped, will not be lost upon the crowd of slap-dash sketchers who deluge so many of the water-colour exhibitions of the present day.

This drawing of Rooker's is also interesting for another reason. It was one of the first works of art bought by Turner. Rooker died in 1801, when Turner, who was then twenty-six years of age, had



NO. II.—TREES AND ROCKS BY ALEXANDER COZENS
INDIAN INK LENT BY MR. A. P. OPPÉ

just established his reputation as the best of the younger generation of topographical draughtsmen. When Rooker's drawings and sketches were disposed of, Turner attended the sale and bought several batches of the older master's sketches from nature. The drawing shown at the Grafton Galleries passed by inheritance into the possession of its present owner, Mr. C. Mallord W. Turner, a descendant of one of Turner's uncles. Others of the drawings bought by Turner got by mistake into the possession of the National Gallery, and some of them were actually exhibited in the old water-colour rooms at Trafalgar Square as early works by Turner himself.

But while most of the drawings of the topographical men dealt with the scenery and buildings of Great Britain and Ireland, a few of the more adventurous of these draughtsmen ventured further afield. William Pass was sent to Greece by the Dilettanti Society to draw the ruined temples and battered remains, and his pupil, Francis Towne, has left us a number of vividly coloured drawings made in Rome. The two different views of the *Source of the Arveron*, by Towne, shown at the Grafton Galleries (one of them is here reproduced as the first illustration to this article), mark the beginning of that feeling for the elemental in nature which found fuller expression in the poetry of the early part of the nineteenth century. These interesting drawings are dated 1781. Another pioneer in the same field was Alexander Cozens, a natural son of Peter the Great by a Deptford woman. He came to England in 1746, and taught drawing at Eton School, and at Bath. His drawings, chiefly in monochrome, bring a new grandeur of spacing and depth of conception into English water-colour art.

The drawing of *Trees and Rocks* (which forms our second illustration) shows to what advantage he had studied Claude's wonderful studies from nature, and

The Historical Collection of British Water-Colours



NO. III.—THE GOATHERD SIGNED AND DATED 1778

BY JOHN R. COZENS LENT BY MR. EDWARD MARSH

suggests some familiarity with the art of China and Japan. Alexander Cozens's son, John Robert Cozens, was said by Constable to have been one of the greatest geniuses of landscape painting. His work is "all poetry"—the poetry of the silent and solitary places of nature. Such drawings as *The Goatherd*, and *Lake Albano, with Castel Gandolfo* (Nos. iii. and iv.), show what grandeur of effect he could produce with his restricted palette and limpid washes of pure colour. There is an almost morbid sensitiveness in

his handling. He died insane at a comparatively early age.

Turner and Girtin, when they were very young, both made copies of John Cozens's drawings at the house of Dr. Monro, the physician at Bedlam, who carefully tended Cozens in the last years of his life. Girtin, in particular, must have made hundreds of copies of Cozens's designs, and the influence of Cozens's feeling for space and air is conspicuous in Girtin's superb drawing of *Plynlimmon*. This rhythmic



NO. IV.—LAKE ALBANO, WITH CASTEL GANDOLFO

BY JOHN R. COZENS

LENT BY MR. THOMAS GIRTIN



NO. V.—STEPPING-STONES ON THE WHARFE, ABOVE BOLTON
LENT BY MR. THOMAS GIRTIN

BY THOMAS GIRTIN



NO. VI.—VIEW OF OUSE BRIDGE, YORK

BY THOMAS GIRTIN

LENT BY MR. THOMAS GIRTIN

The Historical Collection of British Water-Colours

and noble design is one of the most consummate and perfect of Girtin's works. But how magnificently robust and sane are all the other works from his hand which have been included in the Walpole Society's Exhibition—*Carnarvon Castle*, *Stepping-Stones on the Wharfe above Bolton*, *View of Ouse Bridge, York*, and the interesting *Tattershall Castle, Lincolnshire*. What splendid vitality there is in his touch, what vigour of conception and fine reverence for the limitations of the water-colour medium. All these masterpieces belong to a descendant and namesake of the artist, Mr. Thomas Girtin, with the exception

of the *Tattershall Castle*, which was generously lent by the Governors of the Manchester Whitworth Institute. It is to be hoped that the Walpole Society will be able to give us some day an exhibition entirely devoted to Girtin's work. Such a truly great artist ought to be better known and more widely appreciated in his own country than he is at present.

I must reserve for a second article my comments on the drawings by Blake and Rowlandson, and the interesting and highly instructive selection of Turner's early works.



NO. VII.—TATTERSHALL CASTLE, LINCOLNSHIRE BY THOMAS GIRTIN
LENT BY THE GOVERNORS OF THE MANCHESTER WHITWORTH INSTITUTE

Pictures

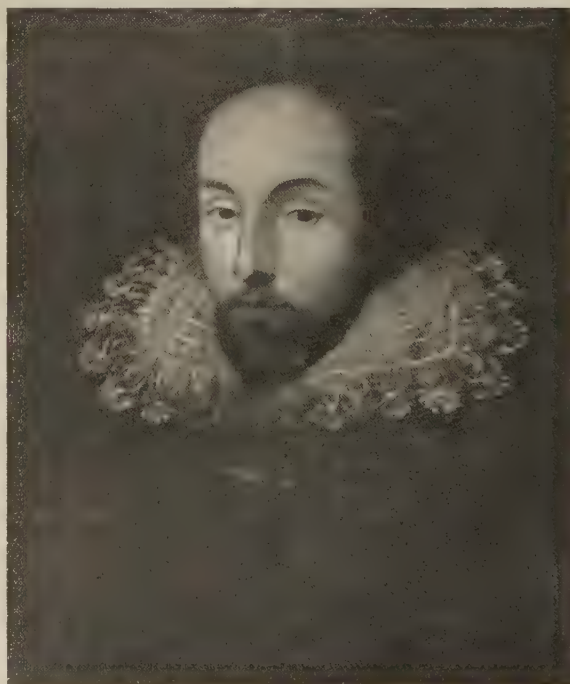
The Janssen, or Somerset, Portrait of Shakespeare The More Important Copies. Part II. By M. H. Spielmann, F.S.A.

THE "GARRICK" OR "MARSDEN" JANSSEN.

IT can hardly be said that the application of the title of "Garrick" to a portrait conveys much specific distinction of nomenclature, for several of the Shakespeare likenesses—notably the Belmont Hall portrait, as we have seen—have been endowed with this same glamour of the great actor's name and ownership. That name, naturally enough, is, in the opinion of many a dealer, a convenient ascription, and to many minds a convincing affiliation. This portrait, however, is not without interest, and on being sent on February 10th, 1897, by the late Mrs. Marsden, to the Stratford Exhibition during the Shakespeare Festival—that owed its inception and the chief part of its success to the late Mr. C. E. Flower—it attracted a good deal of attention. It is on a canvas measuring $20\frac{3}{4}$ in. by $17\frac{1}{2}$ in., sight size; the canvas apparently measures 22 in. by $18\frac{1}{2}$ in., but as it is sealed up with its frame in a glazed box, accurate measurement is impossible. In the catalogue appeared the following statement: "David Garrick once owned this picture, which resembles 'The Jansen' portrait. He considered it to be an original likeness, and was so well pleased with it that he had his own portrait painted by Vandergucht as a

companion to it. Garrick gave both pictures to his friend Bartleman, who gave them to his friend Mr. Rawyer, from whom they passed to the family of the present owner, Mrs. Marsden." In the upper left-hand corner is the inscription: Æ 46, 1610—entirely invisible in the photograph; and indeed the "Æ" is not to be seen in the picture, for the frame covers the spot where it should be, as well as the first figure of the date.

There is, of course, nothing improbable in the story. Contributory evidence, if such it may be considered, is forthcoming from the fact that Benjamin, the son of Michael Vandergucht, did paint Garrick; indeed, he painted him twice, and exhibited both pictures at the Royal Academy—the first time in 1776 (No. 309) under the title "The steward of the Stratford jubilee; ditto" [*i.e.* "three-quarters"], and the second in 1779, the year of the actor's death (No. 334), "A Head of the late Mr. Garrick, being the last picture he sat for." That picture, bearing a similar description, is now at the Garrick Club, and, making all allowances for its unfinished state, we may consider it perhaps the very worst thing that ever came from that rather accomplished



THE "GARRICK" OR "MARSDEN" JANSSEN
*In the possession of George W. Marsden, Esq. From a photograph by
Harold Baker & Co., Birmingham*

The Janssen, or Somerset, Portrait of Shakespeare

painter.* Mr. Marsden's "Garrick" is clearly a third portrait of the actor by Vandergucht, and is full of life.

It will be observed that, if the account is to be credited, the Marsden portrait was already a fairly old picture when Garrick owned it. From the appearance of the work, however—from its handling, colour, and condition—I judge it to belong to the period of the Staunton, which it does not equal in quality, although it is likely enough from the same hand. Now, it is extremely strange that all these copies were made from a picture which had become celebrated, or at least notorious, through Earlom's engraving of it, and which was the subject of acrimonious public discussion, and yet that none of the Shakespearean experts or students had ever seen the original or any of the copies, and that no word should have transpired from the copyist or copyists, or from the respective owners of the copies to satisfy curiosity as to the original, to elucidate the problem, or to dispel the mystery that surrounded it. And still stranger is it that, while all the full-size copies naturally omitted the words "Ut Magus" (which were not on the Bulstrode panel, but figured only on the first published print from it), they all, with the sole exception of the late Mrs. Marsden's, omitted the age and date inscribed upon it. This is a circumstance which cannot lightly be passed over, for an inscription is not only an integral part of a picture, it is a piece of evidence of the highest importance, alike intrinsic, personal, and historical. Why, I may ask again, in the Buckston, the Croker, and the Staunton portraits is the inscription absent? Does it mean that this testimony, bearing silent but convincing witness of peculiar significance, had really no interest for the copyists, or was deliberately suppressed? If so, why? Or does it imply that the numerals on which we rely in so great a measure to connect the picture with the poet were actually not upon it when the copies were made from it? The fact that they do appear in this "Garrick Janssen" may be held to prove that this copy was made after the original had passed into the hands of "the ingenious Mr. Jennens." During 1909 the "Marsden Janssen," having passed by inheritance to Mr. George W. Marsden, was lent by him to the South London Art Gallery, along with the portrait of Garrick, a rather well-painted picture, in which the actor is shown turned to the left.

In the "Marsden Shakespeare" we see a greater firmness of handling than in most of the other copies, and a vigour in which the sweetness of the original is in a great

measure lost. It has the certainty which we find in the work of a practised and self-reliant copyist. The left eye is turned more into the corner, and the left eyebrow is far more fly-away and Mephistophelian than there is any authority for. The nose, strengthened with a dark outline, has much of the aquiline tendency which we miss in the Buckston, Staunton, and Bebb copies, and so approaches nearer to the original. The painting of the flesh is fair and very smooth, with the hair-cracks commonly seen in smooth painting, and the shadows in it are greenish in tone, indicative of the ground or monotone "laying-in" with which the head was started. It is but fair to say that the face does not display the blotchiness which unaccountably appears in the photograph. The hair is black, and the mass better defined than in the other portraits, and the gold embroidery is supported by a golden figured pattern on the doublet.

MRS. BEBB'S JANSSEN.

Of the picture owned by Mrs. Bebb, of Ridgeway Park House, Bristol, little need be said, for it is doubtful if, judged by appearances, it is more than eighty years old or so. I first knew of it through it having been exhibited at the Shakespeare Memorial, and the owner was good enough to send it to me, at my request, for examination. It seems to have no known history beyond the bald fact of its having been in Mrs. Bebb's family for some time. It measures 24 in. by 20 in., and it has neither the "Ut Magus" scroll nor the inscription, and from the type of the face and the drawing of it, I have no hesitation in expressing my belief that it was done from two engravings. That is to say, it is based upon Cooper's *mezzotint* (as is proved by the general characteristics), modified by reference to the print by Martin Droeshout (in the first folio)—as is proved by the eyebrows, the flow of the hair, the shape of the ear, and the brushed-up moustache: the last a peculiarity to be observed in none of the other copies. The picture, therefore, becomes a compromise between the Janssen and the Droeshout, with a good deal more of the former.† It is poorly and smoothly painted and ill-drawn throughout, the eyes and nose especially having given the painter an unconscionable deal of trouble, with results that must have been extremely disappointing even to him. The nose, about the tip of it, has been "fudged," and below it there has been crude re-touching, painting out a portion of the moustache, which now,

* A far better portrait by Vandergucht, a full-size pastel free copy, or version, of the Chandos Shakespeare, is in the possession of Lord Howe.

† It therefore appears to be the original idea of the mezzotint frontispiece to John B. Marsh's *Reference Shakespeare*, published by Barrett in 1879.

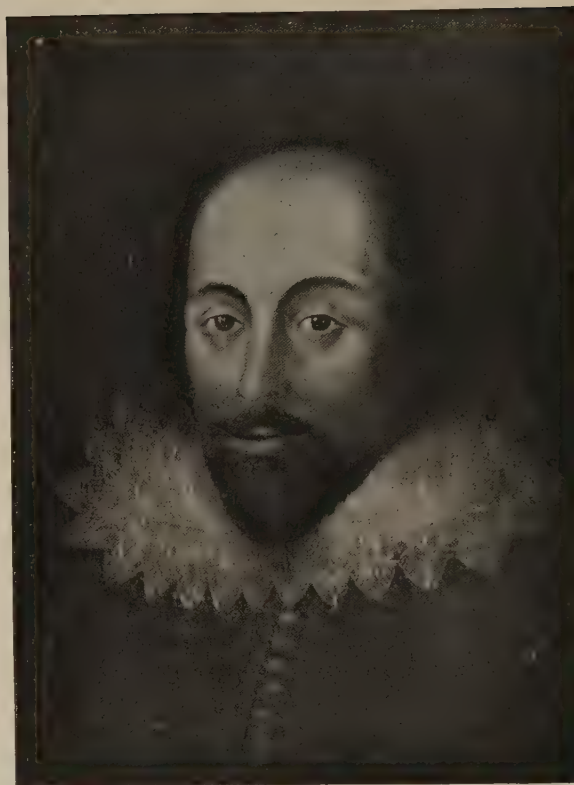
in the course of years, shows through. The head is full life-size; the hair, moustache, and beard are of a brown that shows that the painter never had access to the original, nor to the Buckston and Staunton copies. The eyes, too, are of a similar colour, not black or very nearly black as in the others. The lace collar is hastily touched in, and the black dress, with its grey buttons and trimmings, is no better done than the rest of the picture. And, as may be seen in the illustration, there is a crack or crease along the left inner edge of the ordinary stretcher.

MR. ANDREWS'S JANSSEN.

In the year 1876 Mr. James T. Andrews purchased at the auction sale "of an old colonel

at Kingstown, co. Dublin, whose name I forget," as he informed me, a small portrait of Shakespeare more or less of the Janssen type. It had the appearance of considerable age, and was covered with wrinkled varnish, which has been duly removed. What the picture has lost in antiquity it has gained in freshness and brilliancy, suffering, however, not a little from the glassiness of the new varnish.

It measures $7\frac{5}{8}$ inches by $6\frac{1}{8}$ inches, and is painted on the back of a worm-eaten piece of ancient oak panel, which appears to have been part of the door of a cabinet, or perhaps, but less likely, of wall-panelling. Judging from the hue and texture of the wood and the character of the worm-holes, I cannot believe that the age of the picture corresponds with the date inscribed on it. The letters and figures of this inscription, which are rather playful in character, are clearly of a later date than the picture, and have been copied sketchily in red pigment (which, however, does not tell nearly so strongly as appears in the photograph) in imitation of the Earlom and the Cooper mezzotints; but there has been no attempt to adhere to shape or form. The portrait is in a circle $6\frac{3}{4}$ inches in diameter, within a "surround" representing roughly-cut masonry. The length of the



THE BEBB JANSSEN

In the possession of Mrs. Bebb. Founded on Robert Cooper's mezzotint, and on the Droeshout engraving—especially in respect to the eyebrows and moustache. On canvas, 24 in. by 20 in.

face from the top of the forehead to the point of the beard is about three inches. The "Ut Magus" scroll is merely outlined.

It is very juicily painted, very fully modelled, and richly coloured, but is too emphatic in the shadows. The large, full eyes look over the spectator's right shoulder; the lips are full and sensual; the cheeks are hollow, like the right temple, where a damage has been repaired; otherwise, with the exception of the re-touching of the right shoulder "wing" and part of the dress on that side, the painting is pure enough. It is a calm and distinguished-looking face, conveying a sense of power. The photograph does justice neither to it nor to the painting generally, and translates a dark back-

ground into a fairly light one. The doublet is black, shaded with olive green, with a broad braided pleat down the front, decorated with eleven buttons, and gives no suggestion of the figuring in the original. Mr. Andrews hazards that this might be the "sad" dress of "subfuscian hue" enjoined by Philip and Mary for gentlemen of the Inns of Court, to whom white doublets and velvet were forbidden. But as the same sumptuary enactments included also in the prohibition a fortnight's or three weeks' beard and hair long or curled, and as the hair and beard in this picture, according to our modern ideas at least, are fairly long, the application is not wholly justified.* The owner has thought that Boaden, in speaking of the Croker Janssen as "an oval within a square," intended to say "a circle within a square," and that this may be the original of the lost portrait. As to this argumentative assumption of error, I do not think it can be sustained any more than the implied age of the picture, which appears to me to date from not earlier than the beginning of the nineteenth century or thereabouts. Moreover, the lumpiness of the forms, the freedom of the

* As is referred to in Dugdale's *Origines Juridiciales*, 3rd edition, 1680, and lately in *Inns of Court*, by Mr. Cecil Headlam, M.A. (London, 1909), p. 22.



PORTRAIT OF A LADY

BY THE REV. M. W. PETERS, R.A.

The Janssen, or Somerset, Portrait of Shakespeare

handling, to say nothing of the fulness and length of the beard and the shape of the eyes, preclude the idea of direct copying of any kind, and lead me to the conclusion that we have here a skilfully painted Shakespeare, done after the mezzotint by Cooper, by an artist who has mistaken the shadow of the beard for the beard itself, and so has misrepresented its form. The picture is in a finely-carved scroll frame with "flying members."

THE FOWLER JANSSEN DRAWING.

Of the remaining Janssen portraits, a few should be mentioned here. The first is "A Drawing of Shakespear. From an original picture by Janson," which was made by William Fowler and sent to the exhibition of the Free Society of Artists in 1782 (No. 132). The importance of this drawing lies in its being the first evidence we have of the Janssen portrait after Mr. Jennens's death, and it is not impossible that it was a study for one of the copies we have been considering.

THE FLACK JANSSEN.

The "Janssen" portrait lent by Mr. Flack to the exhibition of Shakespeare portraits held at the Town Hall, Stratford-on-Avon, in connection with the festival of 1864, has been held to bear greater likeness to the famous "Death Mask" (belonging to Oberst Ernst Becker, of Darmstadt) than any of the others. "There is the same oval face," wrote Mr. E. T. Craig, who examined it closely, "and fair complexion in both, the well-defined forehead, and very prominent, yet evenly arched, eyebrows. The upper lip is shorter than in the mask, but the moustache is separated in a similar manner. They both agree

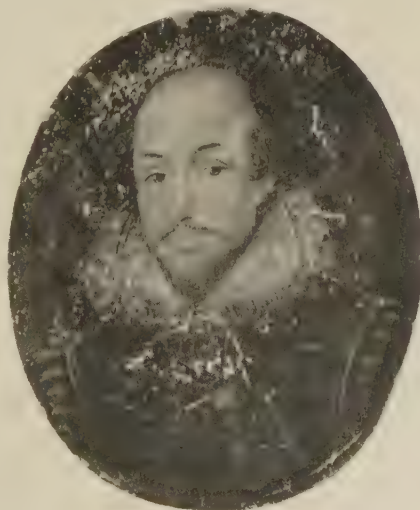


THE "ANDREWS" JANSSEN
In the possession of James T. Andrews, Esq. A very full rendering of the Bulstrode Janssen. In a circle against a masonry background. On oak panel, 7½ in. by 6½ in. (The photograph coarsens the whole, and gives a sparkle of lights which do not appear on the picture)

property. According to Craig, it had "the same oval face, arched eyebrow, and sandy or light auburn hair; and when the mask taken from the face" [the reader must not take it as by any means proved that this Death Mask is really the mask of Shakespeare] "was placed near the portraits, it seemed to say, in the words of the poet—

‘Compare our faces, and be judge yourselves.’”†

(It might have been quoted correctly, "yourself.")



THE MACKAY MINIATURE, JANSSEN TYPE
In the possession of G. Mackay, Esq., Birmingham

in their phrenological characteristics; but the eyes are blueish-grey. This seems to be an objection against the painting from the life, if the colours given to the bust at Stratford are true to life, as they probably are, for they were painted under the direction of the poet's friends."*

THE ZETLAND JANSSEN.

The "Zetland portrait" was probably of the Janssen type, if we may judge by the few descriptions of it extant, but since it was exhibited at Stratford by the late Countess of Zetland in 1864 it has been destroyed by the fire which consumed so much of the Zetland

MR. SIDNEY BOURNE'S JANSSEN COPY.

The small version belonging to Mr. Sidney Bourne is fairly well done. It is on whitish board, 8⅜ in. by 7¼ in., and not less than ⅛ in. thick. It bears the date and "Æ 46" on the right. This head is rather well modelled and painted; the moustache and beard are turning grey; the doublet is brown,

* E. T. Craig, *Shakspeare and the Heritage of Genius*, 2nd edition. Fred Pitman [? 1884]. Craig's writings on Shakespeare are based on the phrenological aspect of the subject of which he treats. † *Ibid.*

with nine white buttons; and there is a suggestion of an oval, or rounded corners, within which the background is greenish in tone. The picture seems to have no history.

THE "WALPOLE PORTRAIT."

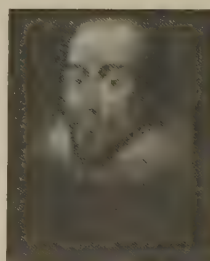
The so-called "Walpole portrait" came to the hammer in 1907,* when it was described in the sale catalogue: "William Shakespeare. A contemporary portrait, on panel, inscribed aetat 46 (1610), from the Strawberry Hill Collection." As to its history, the auctioneers could tell me nothing, nor did the owner, they said, know anything of it. That being so, the confident attribution of the prior ownership to Walpole savoured of rashness; nor is it easy to understand why that eminent dilettante could be suspected of harbouring the little picture in his renowned collection. As a matter of fact, the portrait did not figure in the catalogue of the Walpole sale at all, in spite of the inscription on the back of it. This inscription is written on paper which I take to be about fifty or sixty years old, although the orthography bears witness to eighteenth-century inspiration. The lines, with variations due apparently to carelessness, are those which appear below the William Marshall version of the Droeshout engraving. That stanza consists of six rearranged lines from Ben Jonson's tribute to Shakespeare in the 1623 folio—"To the memory of my beloved, the Author"—the lines being taken in the following order: 16, 17, 3, 4, 45, and 46, with the couplet thrown in at the end. This is how they are transcribed behind the "Walpole portrait":

"This portrait is renowned
Shakespeare, Soul of the
Stage,
The applause, delight, wonder
of the Age.
Nature herself was proud of
his designs,
And joyed to weare the dress-
ing of his lines.
The Learned will confess his
works were such
That neither Man nor Muse
can praise too much.
For ever live thy fame the
world to tell,
Thy like no age could ever
parallel."†

—From the Walpole Collection,
Strawbery [sic] Hill.

* At Messrs. Puttick & Simp-
son's. A mixed sale including
"the property of the late Col.

The truth of the *provenance* from Strawberry Hill was mercilessly appraised by the company present, the final bid realising no more than £1 2s., at which price it fell to Major Henry Lyon.



THE SMALL OVEREND
COPY OF THE JANSSEN
PORTRAIT

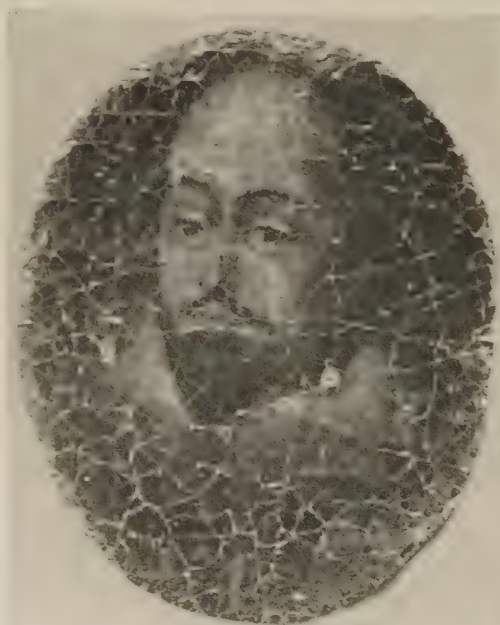
The picture, which is practically a miniature, 5 inches by 4 inches, is painted on oak panel, and is undoubtedly a production of some antiquity, but in workmanship it is extremely poor and artistically worthless. It is curious that in this Janssen head the ignorant scheme of illumination of the face seems to be copied from the Droeshout print, especially with respect to the exaggerated crescent light under the right eye.

THE DALY PORTRAIT.

In 1897 a small old copy of the Bulstrode Janssen (as it has been described) was submitted by Mr. Frank Sabin, the dealer, to the Shakespeare Memorial, and was afterwards sold by him to the late Mr. Augustin Daly, who carried it to America to take its place in one of the most magnificent and extensive theatrical libraries and collections ever formed by man. That collection was dispersed at Mr. Daly's death in New York by the American Art Association in the spring of 1900; but what became of this Shakespeare "Janssen" portrait I have not been able to discover. It does not appear in the catalogue of his death-sale, unless it be that catalogued as Lot 817, "Shakespearean Coloured Portrait," which is unlikely. Perhaps it is hardly worth the effort of search, save

for the sake of the completeness of this record.

On the other hand, it is more than probable that the picture spoken of was in reality the "Cosway Zuccherò," which bears some slight resemblance to the Janssen. This much-discussed "Zuccherò" will be dealt with on a future occasion.



THE GLEN MINIATURE

Albert L. Keller, V.D., and others, Friday, December 20th, 1907." Lot 561.

† Compare Lewis Theobald (1688-1744) in *The Double Falsehood*: "None but himself can be his parallel." Theobald, the Shakespearean editor, produced the play in 1727 as a genuine play of Shakespeare's; but it has been suspected that it was from his own pen.

The Janssen, or Somerset, Portrait of Shakespeare

THE OVEREND PORTRAIT.

In the Tudor Exhibition, held at the New Gallery in 1890, there appeared among a group of eleven pictures and miniatures one which was lent by G. H. Overend, Esq., catalogued thus: "393*. William Shakspeare (1564-1616). Small bust to left, black coat, white ruff; inscribed A.T. 46, 1610. Panel $5\frac{1}{2} \times 4\frac{1}{2}$ in." Mr. G. H. Overend was a clerk at the Public Record Office, and was an active member of the New Shakspeare Society, to whose transactions in 1879 he contributed an interesting and valuable paper* on "The Dispute between George Maller, Glazier, and Trainer of Players to Henry VIII., and Thomas Arthur, Tailor, his Pupil—1528-1529"—reciting from among some unindexed records of the Court of Chancery a quaintly-worded and quaintly-motivated bill addressed to Cardinal Wolsey as Chancellor.

This little portrait descended to Mr. Overend's executor, Mr. G. F. Handcock, his colleague in the Public Record Office, now retired, and by his courtesy I have examined it. Its true measurement is 6 in. by $4\frac{1}{2}$ in., and it is painted on copper. The top of the head, a copy of the Janssen, touches the frame; the lace collar has the appearance of a ruff—a unique feature in a portrait of the Janssen type; the doublet is embroidered in red, coarsely done, and strong red touches are supposed to give life to the ear and lips. As a work of art it is exceedingly poor, the painting being both ignorant and rough. It is, however, of a respectable age, dating, in all probability, from the last quarter of the eighteenth century.

THE MACKEY "JANSSEN" MINIATURE.

A very charming miniature, based, I believe, on the Janssen Shakespeare, is that in the possession of Mr. George Mackey, of New Street, Birmingham. It is not by the hand of a master; the draughtsmanship and modelling, as well as the handling, are not up to the standard of fine work—it is tentative and timid in touch, the head lacks construction, and the lace standing collar is summarily dealt with. And yet, with all its defects, the miniature possesses unusual charm, for alike in colour and in quality it is sympathetic and tender, and obviously the work of an artist—an artist, that is to say, in feeling if not in practised and accomplished craftsmanship. The oval measures $2\frac{9}{16}$ in. by $2\frac{1}{8}$ in., and is painted on parchment so delicate that it almost appears like chicken-skin, such as that which Hilliard sometimes used. It is unfortunately in rather poor condition, the result

of having been crumpled and rubbed through getting loose in its mount. In the colouring of the face it follows the Janssen picture, and it is undoubtedly meant for Shakespeare. As to its degree of antiquity, expert opinion is divided; but the miniature, as a rendering, whether contemporary or not, of a well-known original, is certainly not a "fake." My own impression is that, although of respectable age, it dates from a period considerably posterior to the picture.

Hearing of the miniature in the autumn of 1906, I obtained Mr. Mackey's courteous permission to examine and have it photographed at the place of business of Mr. Voynich, the erudite dealer in old books, in Shaftesbury Avenue; it was in the charge of Mr. Voynich, who valued it at £80. Mr. Mackey had acquired it nearly twenty years before, having purchased it in 1887 at the sale of Mr. Bulloch, at his residence at Handsworth, near Birmingham. No history of any important kind seems to attach to it, yet it has not passed without notice. Mr. Alexander Cargill, of Lillyville, Perry Road, Edinburgh, and others, have written of the miniature, and for a considerable time it was shown at the Shakespeare Memorial in Stratford.

THE GLEN MINIATURE.

In the sale catalogue of "A Collection of Old China and Works of Art" dispersed at Puttick & Simpson's on December 5th, 1904, the lot No. 76 received the distinction of capitals: "SHAKESPEARE. A Contemporary Miniature in Oils on Canvas of William Shakespeare. * * * A most interesting item." This recommendation attracted the notice of Mr. John Glen,† who bid up to five and a half guineas for it and secured it at that price. He now asks fifty guineas for it, for, as he truly says—being convinced of its genuineness—"it's worth that or nothing."

Its brief history, as diligently traced out by the owner, is as follows. It was sent to the sale-room by a Mr. Jackson, of 4, Russell Street, Middlesbrough, who purchased it from a Mr. Boots, a travelling dealer, who in his turn had it in July, 1905, from a Mr. Clegg, of 93 and 95, Oakfield Road, Liverpool. The last-named had bought it from a Mr. Thomas Disley along with some furniture (the said Clegg being a furniture dealer and broker). Clegg tried to follow up Mr. Disley in order to obtain further details of the miniature's history for Mr. Glen, but found that he had changed his address several times, so that the clue was lost. Thus, although we have

† A reputable dealer in pictures, etc., 34, Davies Street, Berkeley Square, W.

* Part III., 1877-9, read on Friday, October 17th, 1879.

here five successive ownerships, they cover but a very brief period, and the "history" counts for nothing in the evidently long life of the little picture.

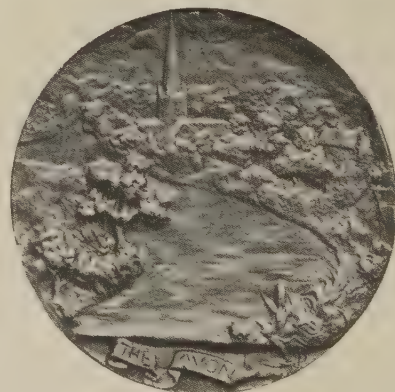
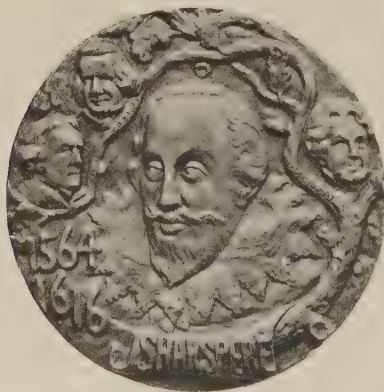
The miniature, as will be seen, is of the Janssen type, and not unlike the shape of the head and cast of features in the Ashbourne portrait. It is the work of a fifth-rate painter—apparently one of the journeymen "face-makers," whose trade it was to travel about England painting portraits for but a sorry and a meagre guerdon. It is probably a genuine old piece which was regarded with some sort of respect for its honesty by the Director of the National Portrait Gallery. The figure wears a wide collar or falling band (it is too indistinct to be described with certainty), fading into a doublet with buttons down the front. The pouting lips are full and red, the mouth wide, the lips slightly parted, the hair dark brown, and the moustache dark almost to black.

It is an oval, 3 in. by $2\frac{3}{8}$ in., painted on canvas and kept in a little old box covered in red canvas; and within is a paper about a century old, inscribed: "Antique Miniature in oil of Shakespeare (the oldest known) miniature." The lining-paper of the box, it may be added for what it is worth, is a piece of black-letter printing. The paint is much cracked, and, as I have said, the workmanship is poor; but there is little doubt that we have here a miniature of rather early date or else a "fake" exhibiting exceptional skill.

In spite of the popularity of the Janssen portrait, there is but a single example of its use in the medallion representations of Shakespeare. There are many based on the Chandos portrait, several on the Stratford

bust in Holy Trinity Church, a few on the Droeshout engraving, and reproductions, too, of other of the portraits; but of the Janssen there is only one, and that of quite recent execution (1908). It is by a die-sinker in the employ of Messrs. Moore, of Birmingham, medallists, and is in bronze, issued in two sizes—2 inches in diameter, and 1 inch. On the obverse is a free translation of the Janssen portrait, which is almost surrounded by a trailing oak branch, bearing, as fruit, the heads of Macready, Phelps, and Irving—fair, recognizable portraits, with their names impressed on the branch. On the field, to the left, "1564 1616," and on the *exergue*, on a scroll-tablet, "Shakspeare." On the reverse, too pictorial for really good medallion work, is an extensive view of Stratford, with the river and the church, and on a scroll on the *exergue*, "The Avon."

Before leaving the subject of Janssen, I would remind the reader that certain of the Shakespeare portraits are attributed to that artist by different writers, and more by their owners, without the slightest authority or probability. Chief among these are the Chandos and the Ashbourne portraits. Consideration of this point must be reserved until these pictures are dealt with. It is to be observed that the Ashbourne portrait bears some resemblance to the Janssen, as does also the portrait once in the possession of Cosway and copied in miniature by Miss Charlotte Jones—about the year 1820—the picture traditionally attributed to Zuccherò already alluded to. But this study of the Janssen has here been carried far enough; the next paper will deal with portraits of more lively interest.



THE ONLY JANSSEN-TYPE MEDAL OF SHAKESPEARE
By Messrs. Moore, of Birmingham. Designed by J. E. P.

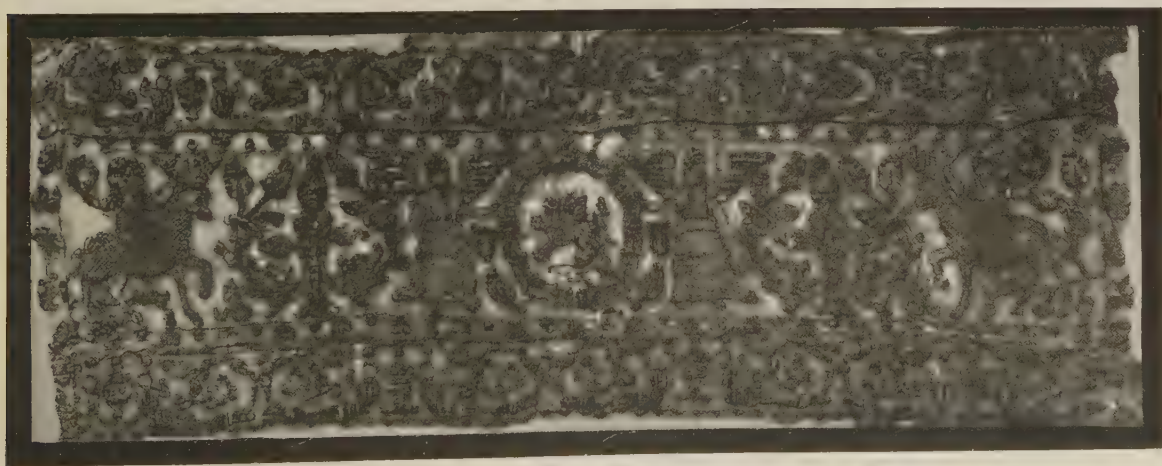


The Collection of Monsieur G. Seligman By Ronald Clowes

IN the dreary ages of mediævalism, when the shadow of the sword lay over the lands, and learning and culture were driven to seek refuge in monastery and convent, art flourished triumphantly—art that in its way was more intense in its expression of personality, more fervid and exalted in its aims, than the more bounteous output at the present time. It was not restricted—as is largely the case nowadays—to painting and sculpture, but found its chief expression in beautifying the ordinary objects of everyday life, in illuminating missals and books, and in needlework. To needlework, indeed, was confined almost the entire expression of the artistry, devotional feeling and creative instinct of womankind. The talents which now find vent in literature, painting, sculpture, science, politics, and a hundred fascinating pursuits, were then confined to this single narrow channel. The result is that the needlework of the dark ages was not a mere handicraft, but a fine art, and one in which great originality and profound technical skill were not unfrequently shown.

Most of the finest pieces have been absorbed by the larger museums or remain in the possession of

the religious institutions for which they were originally wrought; but that a few—and these not among the least noteworthy—have come into private hands is shown by the fine collection of Monsieur G. Seligman, of 3, Avenue du Parc Monceau, Paris, which contains many pieces of unsurpassed interest. Chief among these is perhaps the beautiful chasuble of English workmanship, of about the end of the thirteenth or beginning of the fourteenth century, a period in which the English work was at its highest repute. So much was it esteemed that Pope Innocent IV., about 1246, is said to have despatched missives to most of the heads of the Cistercian monasteries in England instructing them to send him gold embroideries wherewith he might adorn his chasuble and cope—a request which was not over cordially received, owing to the valuable nature of the gift he required. What is perhaps the finest specimen of needlework in the South Kensington Museum, the Syon Monastery Cope, belongs to this period. With this piece the work on M. Seligman's chasuble has many striking resemblances; the embroidery is equally beautiful, while, unlike the Museum example, it is in a perfect state of preservation.



EARLY EMBROIDERY OF HUMAN FIGURES

BYZANTINE INFLUENCE



GERMAN NEEDLEWORK IN COLOURED SILKS. GEOMETRIC DESIGNS SHOWN IN LACIS.
HERALDRY AND LETTERS OF LATER WORK SUGGEST THAT THE FRAGMENT IS PART
OF AN EARLY SAMPLER



THE CORONATION OF THE VIRGIN A FRAGMENT OF ENGLISH EMBROIDERY OF ABOUT THE FIFTEENTH
CENTURY, SOMEWHAT SIMILAR TO AN EMBROIDERED ORPHREY ATTRIBUTED TO A SUFFOLK NUN

It must be remembered, when considering the ornate ecclesiastical embroideries of this period, that, even in the days when they were wrought, they were esteemed as most precious possessions. The saying about the gallants of Queen Elizabeth's court, that they often carried a manor on their backs, might with even greater truth be repeated of the great dignities of the Church, when on occasion of high religious festival they wore these sumptuously adorned vestments. These were worked, not by humble sempstresses, but by the great ladies of the land; queens and princesses not disdaining to ply their needles to produce for the

match man's triumphs in the plastic and pictorial arts, we must not turn to woman's efforts in the same field, but to the superb embroideries, of which this chasuble of M. Seligman's is one of the finest examples remaining to us.

The embroidery on the back of the garment is wrought on a gold ground in the form of a cross, from the foot of which ascends a Jesse Tree, the interwindings of its two branches forming the frame-work in which the needle has been plied to produce in coloured threads a series of pictures which in their delicate colour quality, their tonal effect, and their



VENETIAN ROSE-POINT LACE COLLARS

use of the clergy in their holy office garments even more regal and costly than any they could ever hope to wear. The talents, which, had they occurred in later generations, would have given us the pictures of another Vigée le Brun, Rosa Bonheur, or Angelica Kauffman, were all turned to the designing of these wonderful fabrics and their consummation with the needle. In them we see the fruit of the artistry of innumerable generations of women, who worked not for gain or mundane reward, but from pure devotion, inspired by the idea that in making glorious the garments of God's representatives on earth they were labouring directly for God. Nor can their labours be said to be unworthy of the lofty motives which inspired them. Most of them have perished; but the few of the finest which have survived the corruption of the moth and the hand of the spoiler are perhaps the greatest examples of artistry wrought by woman's hands. In sculpture and painting, and to a great extent in literature, it cannot be said that women have produced anything which is absolutely unique; they have done much great and good work, but if the whole of it was eliminated, the range of painting, sculpture, and literature would scarcely be narrowed. Wherever they have gone, man has been before them; but in needlework—and almost in needlework alone—they are supreme. To

decorative feeling, are as supreme achievements in this phase of art as the altar-pieces of Duccio are in pictorial art. Lest this eulogy should seem over great, one must realise not only the limitations imposed upon the craftswoman by the materials in which she worked, but also the state of contemporary arts in England at the commencement of the fourteenth century. Architecture alone was flourishing; of pictures in the modern sense of the term there were none; and even in Italy, where modern painting was born, Giotto and Duccio were only beginning to unwrap it from the swaddling bands of Byzantine tradition. Only in the beautiful illuminated missals of the period was there any prototype for the exquisite artistry of the designs. Decoratively as they are executed, there is a naïve realism in their conception, while the artist has not feared to bring into them an amount of explanatory detail which would make their subjects perfectly understandable to the most ignorant of the congregation to whom the priest ministered.

On the back of the chasuble the bottom figure represents King David with his harp; next comes Solomon, and above him Saul. Then there is the Virgin and Child, and crowning all, the representation of God the Father attended by kneeling angels. On the front are embroidered the chief events in the life of Christ, beginning with the Annunciation, and then in order



CHASUBLE, ENGLISH WORK, circa 1300



ENGLISH EMBROIDERY OF ABOUT THE FOURTEENTH CENTURY

follows the Nativity, the Circumcision, and the Presentation in the Temple. Above these is represented the Virgin surrounded by angels, with the Crucifixion on top. One could linger longer over this beautiful masterpiece, which, considering the richness of its coloration and its wonderful state of preservation, may be claimed as being a unique specimen of English needlework in its greatest period. One's regret that it has been taken from the country of its origin—probably never to return—is tempered by the knowledge that it belongs to an owner who fully appreciates its qualities, and that it is housed with other examples worthy to bear it company. These are many in number, and varied in style and period, for Monsieur Seligman is an enterprising and discriminating collector of many years' standing. To

the palmy period of English embroidery—the late thirteenth and early fourteenth centuries—when the intense devoutness of feeling which characterised the earlier work had not yet waned, and technical attainment had reached its full maturity. Though the heads—that of the Virgin especially—are somewhat large for the bodies, a common fault of the period, the figures are invested with an almost monumental dignity. The diapered background is highly characteristic.

Also of English workmanship, though belonging to a later period—the beginning of the seventeenth century—is the representation of Balaam and his ass. In this may be noted the development, and one by no means for the better, which had occurred in English needlework during the intervening centuries. The earlier designs had been largely suggested and



VENETIAN LACE OF TWISTED GOLD THREADS

FIFTEENTH CENTURY

attempt to describe these individually, or even to enumerate them within the short compass of a magazine article, would be an impossible feat, and so only a few of the finer examples, of which illustrations are given, will be mentioned.

Of English origin are the two remarkable pieces of embroidery, the one probably representing the "Coronation of the Virgin," and the other, two figures standing behind a well-spread table. The Gothic canopy surmounting the latter is a form of ornament introduced in the earlier part of the fourteenth century; before that date the subjects were usually enclosed in quatrefoils or circular compartments, sometimes united by twisting snakes or dragons, or by the branches of trees, as in the chasuble already described. The subject of the work is somewhat obscure, but the absence of a halo from the head of the man—a rare occurrence in the embroidery of this period—would seem to point him out as being an infidel. His beard and moustache, which appear to be somewhat coarser in execution than the rest of the work, may possibly be a later addition, for it was characteristic of the embroidery of this period that the faces of the men were almost invariably represented with the upper lip shaven. Not less interesting is the fragment showing the "Coronation of the Virgin," which belongs to

inspired by the contemporary illuminated manuscripts, but with the gradual deterioration of the art of illumination and the introduction of figured and ornamented fabrics, which took place in the latter half of the fourteenth century, embroidery sank from its position as one of the greatest of the arts to a mere rival to the craft of the weaver. The designs for embroidery often became direct imitations of woven patterns, and so lost not only their former individuality, but also much of their ornate beauty, and all their epical interest. In the seventeenth century another influence made its appearance with the introduction of tapestry. The designs in needlework were largely wrought to emulate the effect of this fabric; and though Scriptural subjects were frequently chosen for representation, the deep religious feeling which animated the treatment of these themes in the older pieces was absent. This is shown in the example described, a fine example of its time, and masterly in its purely technical attributes, but one in which the desire to imitate the flat surface of a woven fabric has deprived the needlework of much of its distinctive charm, and shows a degeneration from the great period of the art. In fact, skilful as is the manipulative ability displayed, and highly prized as are the finer specimens of the early seventeenth century—among

The Collection of Monsieur G. Seligman

which this must be certainly numbered—it is doubtful if they can be regarded as art in its higher sense, but must be rather looked upon as superb craftsmanship—craftsmanship that could be attained in time by anyone possessing the qualifications of good taste and infinite patience.

Turning from the English pieces, though the ones already mentioned comprise only a very small proportion of the total, one is somewhat bewildered by the wealth of treasure from which to make selection. Here, for instance, is a piece of German fourteenth-century needlework, of coloured silk, in a conventional design, less interesting perhaps than a figure-piece, but hardly less beautiful in its decorative effect. The heraldic shields and letters suggest that this is probably a portion of a sampler. The first and third rows are worked in a geometrical design, the upper one showing traces of the gammadion, that modification of the form of the cross found on early Christian monuments. The second row is of twisted silken threads, the dark ground showing up the pattern in agreeable variety of colour. In the fourth row are the letters H A D E V I E I S bordered at either end with crosses, worked in cross-stitch upon canvas; and the last row displays four heraldic shields, the centre space being filled with a peacock, a bird which is frequently introduced in early needlework. Strong traces of the Byzantine influence, which permeated Europe from the eleventh century and onwards, and which even yet is noticeable in modern peasant work, are seen in the highly ornate embroidery of human figures, animals, and flowers. In this the central object is a winged dragon enclosed in a wreath held by two winged and bearded figures with high head-dresses, suggestive of Chaldean monuments. On either side are mounted figures bearing wreaths. The central width is enclosed by a narrower border at top and bottom, showing floral forms and recumbent human figures. The piece was probably designed to commemorate some great deed in the history of an important family, and is of early date.

Of lace some of the most fascinating specimens in the collection are Venetian. This is as it should be, for in Venice, the former gateway of the East, where the inhabitants had acquired something of an Oriental taste for beautiful apparel and sumptuously adorned fabrics, the craft of the lace-maker is supposed to have originated. It developed gradually. In its first suggestions it was more or less a development of embroidery. Though some writers have given lace an earlier origin, its existence cannot be traced further back than the fifteenth century. By the record of contemporary pictures, it is evident that it did not come into fashionable vogue until the latter half of

the sixteenth century, and it was towards the close of this century and the first half of the next that Venetian lace assumed its most beautiful and ornate forms. It was in this period that the geometrical-patterned lace began to be largely superseded by the introduction of curved forms generally wrought in floral designs.

One of these is a seventeenth-century rose-point collar—which is practically identical with one in the museum at New York—a fine specimen of that type whose pattern needs little union with brides—the technical term for the links or ties which hold it together. Those which are there are elaborately ornamented, thus following the practice in vogue in Venice, which gave its lace such a rich appearance. In this example, however, the pattern is chiefly held together by the scrolls. The raised work is in triple tier, picots being sewn upon the thickly padded scrolls, which themselves rest on the ground-work.

The lower strip of rose-point lace is unusual in having needle-point pictures framed in the flower forms. The one on the left, apparently a representation of the legend of Pan and Syrinx, is a marvel of delicate craftsmanship, the action of the two figures being recorded with a realistic power that could not be surpassed in a miniature. The moment chosen is when the nymph, to save her from the embraces of her pursuer, is being transformed into a flowering reed, and shoots and leaves can be seen breaking out from her arms. Pan is shown in the guise of a satyr, his hairy lower limbs and cloven hoofs being rendered with marvellous suggestion of detail. The second picture, whose meaning cannot be interpreted, is equally spirited, the action of the horse being natural and well suggested.

Of Venetian lace, but this time wrought in gold thread, is the fifteenth-century strip, whose intricate geometrical patterning seems an almost impossible achievement in a material so difficult to manipulate. It was the popularity of lace of this costly character which caused the passing of the sumptuary law which forbade the use of gold thread to the lace-workers of Venice, and so brought about the substitution of ordinary thread in its place; a change which in the end was of benefit to the lace-makers' craft, the workers finding that they were able to beautify and elaborate their patterns when executed in the more flexible but less costly materials to an extent almost undreamt of when gold and silver thread was alone in fashion.

The few pieces selected from Monsieur Seligman's collection, though they give little idea of its extent and variety, at least conclusively prove that it includes some examples of quite exceptional interest. Especially

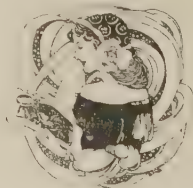


BAG OF ENGLISH WORK

Circa 1700

is this the case with regard to the beautiful chasuble already described, which is a specimen of needlework that any museum in the world would be proud to possess and esteem as one of its chief treasures. Though of recent years much has been done to revive the art of needlework, it may safely be said that the triumphs of design and craftsmanship attained during the so-called dark ages will never be repeated. The demands of modern life are too arduous and too insistent to permit the worker to give to the craft

that whole-hearted devotion which rendered the achievement of these triumphs possible. They are the result not merely of consummate skill trained by constant practice into the highest technical attainment, but they are also as much the expression of the artist's personality as the masterpieces of painting, sculpture, and architecture. The hands that guided the needles to perfect these glorious pictures and patternings wrought the souls of their owners into the work as well as the silken and linen threads.



NOTES & QUERIES

[The Editor invites the assistance of readers of *The Commonwealth* who may be able to impart the information required by Correspondents.]

Portrait of BAKER.

DEAR SIR.—I wonder if you or any of your numerous readers can identify the portrait by Pastern of which I enclose a photograph.

Yours faithfully,

JOHN WILKINSON.

UNIDENTIFIED MINUTEMAN.

DEAR SIR.—Referring to the query by A. Anna printed upon page 171 of the November number of *The Commonwealth*

Massachusetts, I think the initials "A. A." are probably those of the minuteman. However, I am not sure. I shall be glad to hear my readers' suggestions as to the identity of the lady referred to.

Yours faithfully,
WILLIAM H. T. DAVIS.

UNIDENTIFIED

Portrait

DEAR SIR.—The unidentified portrait, No. 3 on page 17 of the September *Commonwealth* Massachusetts, is the portrait of the child-wife of Edgar Allan Poe, Virginia Estlin Poe. Her name is unknown.

DEAR SIR.—I have several engraved portraits of Miss Poe, one is identical with portrait No. 2 on page 17 of the September *Commonwealth* Massachusetts.

Yours sincerely,

ETHELIA MYNBERG KNAPP.

CANDLE-SHADES.

DEAR SIR.—I should be very much obliged if you, or any of your readers, could inform me when candle-shades were first used for ordinary household purposes,

and what such shades were like. I have an inventory of my home taken at the death of the owner in 1798, and in it are mentioned two candle-shades, but of course there is no description of them.

Yours truly,

J. L. D. JAMES.

ANSWERS TO
SIR CLARENCE
KNAPP.

DEAR SIR.—Will you kindly publish the enclosed photo of a photo by Sir Sydney Esler was a view of something like a cat. I bought it many years ago at a sale and have never seen



Portrait of BAKER.

able to get it identified. It seems to be one of the Kit-cat series, being Kit-cat size. As a matter of interest, I paid 15s. for this picture, including the beautiful frame, but it cost me ten times as much to have it done up. The drapery and hands are very well painted.

Yours truly,
R. HOFFMANN.

PORTRAIT BY
LANDSEER.

DEAR SIR,—
In your issue for April last a correspondent asked for information regarding a "Portrait by Landseer"—a reproduction of which

you gave in your paper. I am sorry I have been so long in replying to the enquiry, but I wished to make some enquiries first. In the first place, I may mention that the portrait is that of my aunt, the late Mrs. Arthur Shirley (*née* Wardrop), who died some thirteen years ago at an advanced age—widow of the late Col. Arthur Shirley, 7th Hussars. So far as I can gather, the original portrait was by James Inskip, who exhibited in the Royal Academy 1820 to 1841, and who published in 1838, *Studies of Heads from Nature*. I have a copy printed in colour signed by Inskip—engraved on stone by C. E. Wagstaff, and I have frequently in past years purchased from Rowney and Co. copies of the head sold at sixpence, for copying. It would almost appear that the sketch signed "E. L., 1831" was from the Inskip picture, and is by Landseer. And I may mention that Landseer was a great personal friend of my aunt's. I shall be pleased to give any further information that may be of use to your correspondent. I may



PAINTING BY SIR GODFREY KNELLER

mention that my aunt was a very beautiful woman, and I have portraits of her by Chalon, Joy, Sir Francis Grant, and others.

Yours truly,
J. C. WARDROP.

UNIDENTIFIED
PICTURE (1).

DEAR SIR,—
This photo represents a procession of Irish villagers, and fairly indicates the brilliant oil picture from which it is taken, and which is 7 ft. long by 2 ft. 4 in. in height. This work of art being unsigned, leaves the identification of the artist an open question,

although all who have examined the original are of opinion that from the exquisite humour, masterly drawing of the numerous figures, and the charm of the landscape, Mulready alone could have painted it, and that at the period of his career when he was a disciple of the Dutch School. It would be a great favour could any of your correspondents assist in the solution.

Yours faithfully,
ARTHUR WICKSON.

LEADEN STATUES.

DEAR SIR,—I enclose photographs of three lead statues at Harrowden Hall, Northamptonshire. There is a fourth pedestal with no statue, but with the dowel-holes in it. It is evident there was at one time a set of four. Duplicates of two of the statues are known, but the owner of Harrowden has been unable to obtain any information respecting the form of the statue missing from the set.

Notes and Queries



UNIDENTIFIED PICTURE 1

Will your able assistance please you may be able to assist in the search.

I suggested to the owner of the statue (Lord Vaux of Harrowden) that you might be able to help in finding a duplicate of the painting scene of the lot and he gave me permission to take and send these photographs to you.

The duplicates of the statue at Harrowden are —
No. 1.—Duplicate at Drayton House, Northants.
No. 2.—Duplicate at Studley House. No. 3.—No. 4.—Duplicate known. No. 4.—Vaux's personal.

Yours truly,

(G. V. Cresswell)

Geary, who expressed the opinion that it had been cut out of the frame from some private collection. He said it was beautifully painted, and was no doubt 150 to 200 years old, and was evidently painted by a Master. He advised me to try and find who it was and the painter—as it was valuable. I showed it to Messrs. Agnew, Young, & Co., & Co., & Co., who all expressed the same opinion, and say the lady appears to be wearing a Russian order. The name of the painter is no doubt left on the canvas in the frame.

Can you help me to find the owner of the picture? It measures 15½ in. by 14 in.

Yours faithfully,

G. H. Smith.

UNIDENTIFIED PAINTING 12

DEAR SIR.—Hitherto I send a photo of an old portrait I bought some time back. Thinking it of some value, I took it to the house of the National

Museum, London.

DEAR SIR.—The Commissioned Minister of Culture has received amongst the "Notes and Queries"



LEADEN STATUES

a question concerning a silver heart-shaped memorial locket, which has so far remained unanswered.

Your correspondent will find a similar specimen described on page 367 of the 1st volume of *Medallic Illustrations of British History*. There are several varieties of such boxes, either containing a portrait of Charles I., or more rarely bearing a head of this monarch, or of Charles II., on the outside. The inscriptions differ, some being engraved with such phrases as "I live and dy in loyaltye," or "Prepared bee to follow me," and I have one with a weeping eye on one side and a heart transfixed by arrows on the other, but without lettering. This portrait of Charles I. is also known in the shape of a small pendant unenclosed, and exists with differing reverses. These trinkets were

secret memorials of the King's death, or used to keep alive the Stuarts' cause in the memory of their adherents, whilst the royal family were in exile. Charles I. was executed on the 30th January, 1648, according to the old style of reckoning at that time still in use in England—the beginning of 1649 only dating from the 25th of March.

I remain, yours faithfully,
HELEN FARQUHAR.

PORTRAIT ATTRIBUTED TO GAINSBOROUGH.

DEAR SIR,—I herewith enclose a photograph of my picture of an old lady attributed to Gainsborough, and shall be extremely obliged if you will reproduce the photograph in the next number of THE CONNOISSEUR.

I shall be very gratified if this leads to any



UNIDENTIFIED PAINTING (2)

information about the painting and the original of the portrait.

Thanking you in anticipation.

Yours faithfully,
HAROLD BOWER.

UNIDENTIFIED
PAINTING (3).

DEAR SIR,—I have pleasure in sending you herewith a photograph of a picture in my possession, and should thank you much to assist me to establish the name of the painter. As is pretty plain from the photo, the picture is very dark, and of course no signature is visible to one not accustomed to know where to look. I should be glad to have the photo in your Magazine, as I should like to get at the value of the picture, if it has any.

I await your kind news, and remain,

Yours truly,
C. S. HOYLE.

BUST OF NAPOLEON.

DEAR SIR,—Would you kindly publish the enclosed photo of a plaster bust of Napoleon, in order to ascertain whether it is known? Personally, I think it is an original, as I have never seen a copy of it anywhere. It has the following inscription on the back in black script letters, evidently of the period: "Buonaparte, First Consul. Brought from Italy by General Andreossi, 1801." Any information would be acceptable.

Yours truly,
R. HOFFMANN.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—Mrs. G. Liebshtein's portrait greatly resembles the copy of a miniature that I have by Gainsborough. The miniature is nearly full face, sad large eyes, deep blue, pale complexion, hair "à la Pompadour" slightly powdered; the face is turned



UNIDENTIFIED PAINTING (3)

in the opposite direction to Mrs. Liebstein's portrait. It represents Miss Mary Linley, afterwards Mrs. Tickell, who was born in 1756. She was the daughter



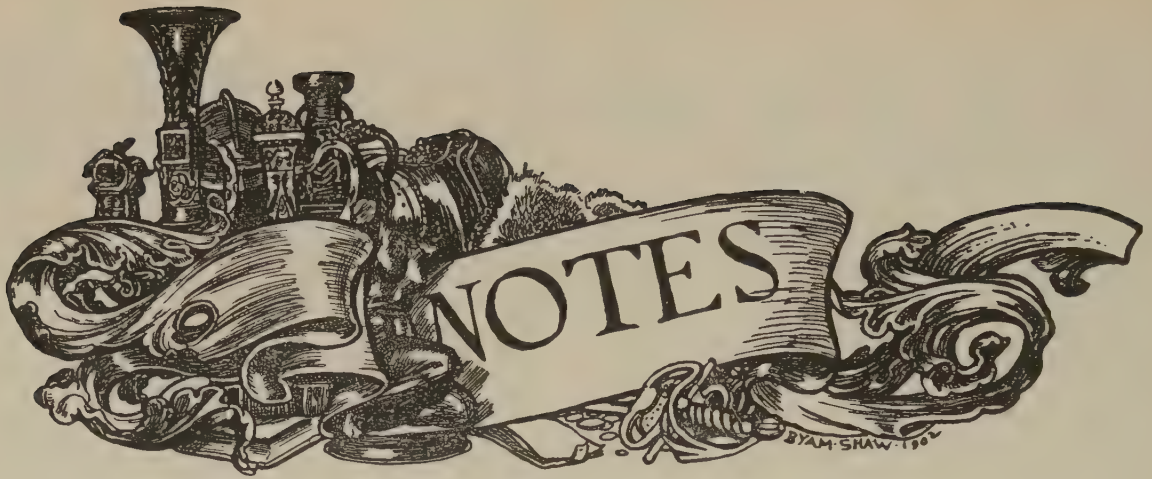
PORTRAIT ATTRIBUTED TO GAINSBOROUGH

of the musician Thomas Linley the elder, and was herself a singer of some note.

Yours faithfully, R. HAWKING MARTIN.



BUST OF NAPOLEON



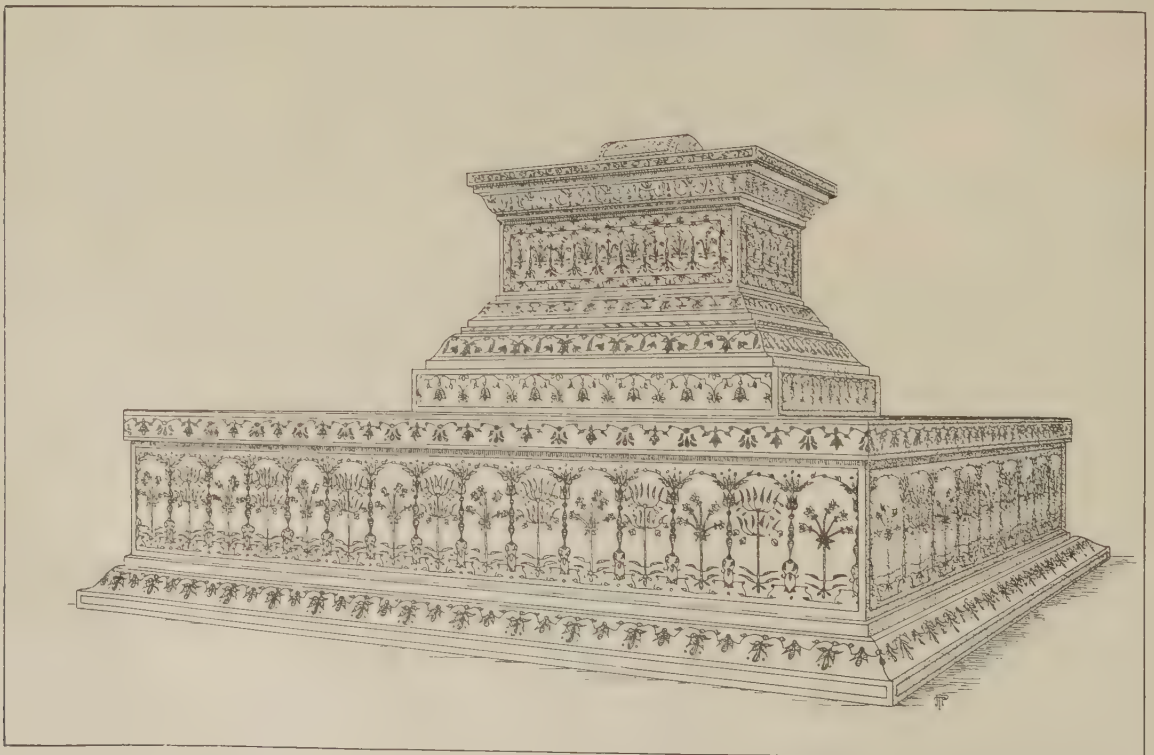
THE introduction of the manufacture of *pietre commesse*, or Florentine mosaic, into India, forms one

**The Tomb
of Shah
Jehan, Agra**

of the most interesting episodes in the history of Eastern art, and it is much to be regretted that we know so few details of the incidents connected with it.

Practically all we know now is that early in the seventeenth century—whether by the direct invitation of the Emperor or on a speculative mission of their own, we cannot say—at a time when the art had reached its highest perfection in Italy, Austin de Bordeaux, with some fellow-craftsmen, proceeded to India, and seem to have been at once employed in the production of

their peculiar work. Although they were skilled to the highest degree in all the processes of their art, they found in the new land so much that was novel in the materials at their disposal and in the designs they were required to adopt, that they were able to produce effects far richer and more varied than anything they had before seen in their native country; and, instead of the grey-tinted marbles which they had hitherto used as their backgrounds, they had the brilliant white marble of Jaipur, while for the inlay itself they could use jasper, agate, bloodstone, carnelian, and lapis lazuli. They were first employed, during the reign of Jehangir; on the tomb known as



THE TOMB OF SHAH JEHAN, AGRA



Mary Stuart, Queen of Scots b1542, d1559, beheaded 1587
The dress by E. S. Parry after an old print in the Brit. Mus. from the prints in Windsor Castle

Eti-mad-Doulah at Agra, which is wholly of white marble and mosaic; but their most valuable work was executed for his successor, Shah Jehan. The most important building on which they were engaged—the palace of Delhi—suffered severely from looting after the Mutiny, when many of the finest mosaics, such as that of the Orpheus, which is supposed to have been a likeness of Austin himself, were carried off. We have, however, in the Taje Mehal at Agra, the most complete example of their skill, which, fortunately, still remains perfect. The white marble walls of the interior of this tomb-palace are decorated throughout with inlay, but it is on the tombs of Shah Jehan and Mûmtaz-i-Mehal themselves, which stand under the centre of the dome, that the richest of the work is concentrated; and although we might desire, for the artistic education it would afford, to have such treasures amongst us, it is to be hoped that the day is far distant when they will be housed, as are other specimens of Austin de Bordeaux' work, in the India Museum.—J. TAVENOR-PERRY.

THE accompanying photograph represents an old fire mark of the "Protector" Fire Insurance Co. of London, which ceased to exist early last century. Formerly, if buildings were insured, they bore the mark of the insuring office, fixed outside, so that, in the event of fire, such offices could be promptly advised. This custom prevailed when the informant was rewarded and the companies had their own watermen firemen. Some of these old fire marks are in keen request amongst collectors, many of the earlier examples being finely fashioned, and realising several pounds each.—B. CHAMBERLAIN.



OLD FIRE MARK

Leather Bottles

YOUR previous interesting articles upon Black Jacks and Bombards, showing their antiquity and the very aristocratic society they now keep, almost frightens the humble possessor of a few leather bottles in bringing them to the notice of the collector. The Black Jack and Bombard are now rarely to be met with in the dealer's hands, but their poor relations are occasionally to be found by the diligent collector. I have been fortunate enough to pick up the three

leather bottles here illustrated, and one oak harvest bottle, beautifully made. There is little information to be got as to when leather bottles were first introduced—where they were made or when they went out of use. Undoubtedly some were used as early as the sixteenth century. No. 1 on the illustration may be taken as the type most commonly to be met with. When the bottle ceased to be watertight, a piece was nearly always cut out of the side, as shown in the illustration, when it was utilised for various purposes, as aptly described in the last stanza of the verses I quote. In one case I have seen (I think in the Museum at Lewes) the gap is cleverly filled up with a modern piece of leather, but the lines of the old cut can be clearly seen.

No. 2, the pear-shaped bottle, is in excellent condition. No. 3 is a wallet bottle, also in perfect order. When I purchased it there was a label tied to it bearing the following inscription:—

"Ye Sign of the
Old Leather Bottle,
Warkworth, Northumberland.
F. Bailey, Proprietor."

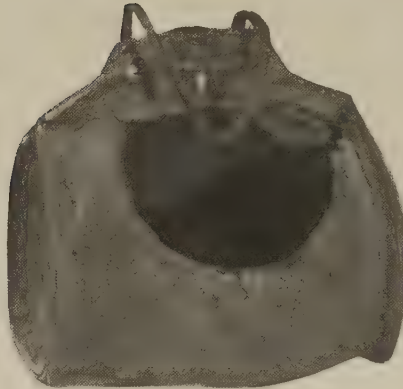
It has a screw stopper. Round the neck is a leather

4



3

LEATHER BOTTLES



1



2

collar, in which are two slits, through which a thong could be passed for carrying purposes.

"The Black Jack" and "The Leather Bottel" have been constantly used as trade and public-house signs. Of the former a notable instance is "Black Jack" in Portsmouth Street, Clare Market, once the favourite resort of the performers at Drury Lane, the celebrated "Joe Miller" being oft of the company. It is said that at these meetings Miller was remarkable for the gravity of his demeanour, and that he was so completely innocent of anything like joking, that his companions as a jest ascribed every new joke that was made to him. Subsequently, in 1739, Motley published a book entitled *Joe Miller's Jest's, or the Wit's Vade Mecum*.

The most noted "Leather Bottle" is undoubtedly the one that graced the door-head of James Hoare, citizen and cooper of Cheapside, and most appropriately became the "Golden Bottle" when his descendants merged into the noted bankers of that name. Mr. F. G. Hilton Price, in a *Handbook of London Bankers*, says: "The old sign of the Golden Bottle may still be seen from the street (Fleet Street) over the doorway, upon entering the bank. Sir Richard Colt Hoare considers it to have been 'a barrel,' a sign adopted by James Hoare, of Cheapside, from the circumstance of his father, Ralph, being a citizen and cooper of the city of London. The

popular version, says Mr. Noble, was that it represented the leathern bottle carried by the founder of the firm when he came to London to seek his fortune. The leathern bottle for carrying 'of ale nut brown' is mentioned as used by haymakers in 1682."

These bottles at one time became so famous that a song was written and originally printed in *Pills to Purge Melancholy*:—

"Now God above, that made all things,
Heaven and earth and all therein,
The ships upon the seas to swim,
To keep out foes, they come not in.
Now every one does what he can,
All for the use and praise of man;
I wish in Heaven that soul may dwell
Who first devised the Leather Bottle.

"Now what do you say to the canns of wood?
Faith, they are naught; they cannot be good;
When a man for beer he doth therein send,
To have them filled as he doth intend,
The bearer stumbleth by the way,
And on the ground his liquor doth lay;
Then straight the man begins to ban
And swears it was long of the wooden can,
But had it been a leather bottle,
Although he stumbled, all had been well,
So safe therein it would remain
Until the man got up again;
And I wish in Heaven that soul may dwell
Who first devised the Leather Bottle.

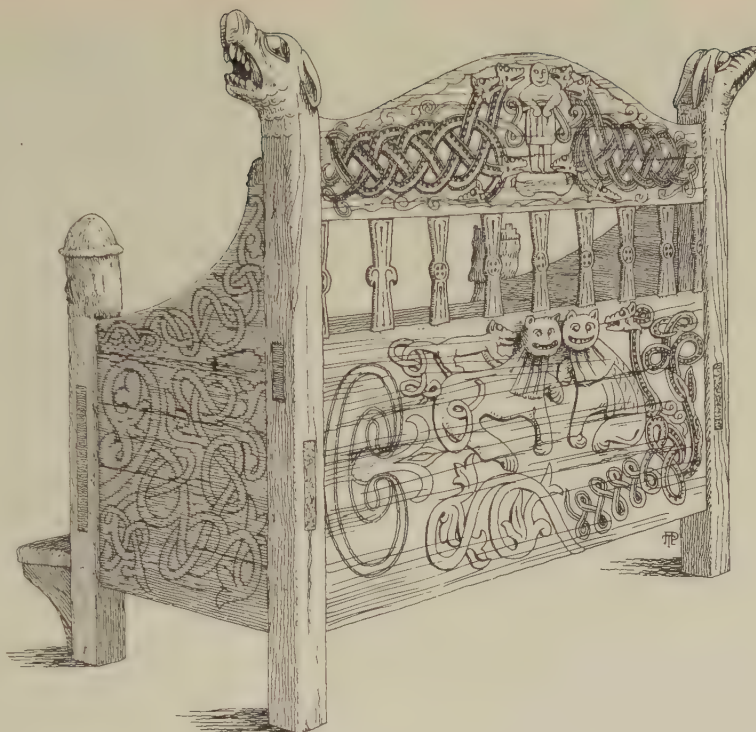
"Now for the pots
with handles
three,
Faith, they shall
have no praise
of mine ;
When a man and
his wife do fall
at strife
(As many, I fear,
have done in
their life),
They lay their
hands upon the
pot both,
And break the
same, although
they were loth,
Which they will
answer another
day
For casting the
liquor so vainly
away ;
But had it been in
a bottle filled,
The one might
have tugged,
and the other
have held,

They both might have tugged till their hearts did ake,
And yet no harm the bottle would take ;
And I wish in Heaven that soul may dwell
Who first devised the Leather Bottle.

"Now what of flagons of silver fine ?
Faith, they shall have no praise of mine ;
When a nobleman he doth them send
To have them filled as he doth intend,
The man with the flagon runs quite away
And never is seen again after that day.
Oh ! then his lord begins to ban
And swears he hath lost both flagon and man ;
But it ne'er was known that page or groom
But with a leather bottle again would come.
And I wish in Heaven that soul may dwell
Who first devised the Leather Bottle.

"Now when this bottle is grown old,
And that it will no longer hold,
Out of the side you may cut a clout
To mend your shoe when it's worn out,
Or hang the other side on a pin,
'Twill serve to put many old trifles in,
As nails, awls, and candle ends ;
For young beginners need such things.
And I wish in Heaven his soul may dwell
That first invented the Leather Bottle."

No. 4 on the illustration is an oak harvest-bottle of much later date, now going out of use, and so becoming interesting to the collector. — MABERLY PHILLIPS, F.S.A.



THE "HIGH-SEAT" OF HITTERDAL

The "High-seat" of Hitterdal

TOURISTS from Christiania making for the Rjukanfos cannot fail to notice, near the head of the Hitterdal lake, one of those remarkable and picturesque wooden churches to be seen now and again in Norway or among the pine forests of Posen and Silesia. In this church has been preserved one of those curious "high-seats" so frequently men-

tioned in the Sagas, and which formed so important a feature in the Viking halls. These seats were for the use of the chief, or jarl, and they were placed at the side of the table backing on the long wall of the hall facing the sun, and were occupied exclusively by the master of the house ; but sometimes another "high-seat" was placed on the opposite side of the table for the use of an especially honoured guest. Attached to the front legs of such a seat was a broad foot-board, which was used as a seat by anyone making submission to a chief or by a subject while he was being made a jarl by the king. The example we give is a particularly good specimen of such a "high-seat" ; and although it has for long been devoted to ecclesiastical purposes, having been used as a bridal-chair, and has suffered some alteration, the back portion, which shows in our illustration, sufficiently attests its heathen origin and indicates its original purpose. The upper portion of the back is carved with the figure of King Gunnar in the snake-pit, as described in the *Volsunga Saga*, and the lower part has two of the twenty fierce black cats which guarded the treasure of the robber chief, Thórold Sleggja ; while at the same time the front board of the seat, which appears to be a much later insertion, bears under a cusped arch a consecration cross. The lower part of the chair forms a chest, and the dimensions across the legs are : width, 4 ft. 10 ins. ; depth from front to back, 2 ft. 1 in. ; and height of the back over all, 3 ft. 8 ins.—J. TAVENOR-PERRY.



GAMBADOES



I RECENTLY purchased the boots here illustrated from a curio dealer, but he could give me only scant information of their use. They

**Gambadoes, or
Jambadoes**

stand about 20 inches high, have wooden soles, and are made of very stiff, hard leather. Inside, towards the top, they are lightly padded, and are lined with lighter leather, which is worked into an artistic design, as shown on the boot in the right-hand illustration. On the outside of the other boot two buckles may be seen; these were fastened to the saddle. Each boot is open at the side. The rider would put his left foot on to the bottom of the boot, and use it as a stirrup for mounting his horse. It will be seen that the outer side of the wooden sole is much worn from this practice. Their principal use appears to have been to keep clean the "top boots" of the rider. One writer names them as "Gambado-Spatterdashes." The *Century Dictionary* has "Jambe-legged, *i.e.*, well legged, able to run well." Murray says, "Jamby, also jambs, jambe-legged, well legged, strong on the legs"; also, "A kind of large boot or gaiter attached to a saddle to protect the rider's legs and feet from the wet or cold." Swift, in 1732, says: "I make a shift to ride about ten miles a day by virtue of certain implements called gambadoes, where my feet stand firm as on a floor." Elworthy, in *West Somerset*

Words, writes: "A kind of leather shield or case for the legs of horsemen. They are attached to the stirrup leathers. They were very common within the writer's recollection."

Redfern, in *Royal and Historical Gloves and Shoes*, under "Mud-Guards," gives an illustration, with a short account, of a somewhat similar pair of guard-boots that were found at Bolsover Castle, and now are in the Northampton Museum. Sir Walter Scott refers to their use in *Waverley*, chap. xxix.: "At length the tall, ungainly figure and ungracious visage of Ebenezer presented themselves. The upper part of his form, notwithstanding the season required no such defence, was shrouded in a large great-coat, belted over his under habiliments, and crested with a huge cowl of the same stuff, which, when drawn over the head and hat, completely overshadowed both, and being buttoned beneath the chin, was called a *trot-cozy*. His hand grasped a huge jockey whip, garnished with brass mountings. His thin legs tenanted a pair of *gambadoes*, fastened at the side with rusty clasps."—MABERLY PHILLIPS, F.S.A.

Cruciform Sun-dial

SINCE the advent of clocks and watches the use of the sun-dial as a time indicator has been entirely discarded. Their antiquity and variety of design still

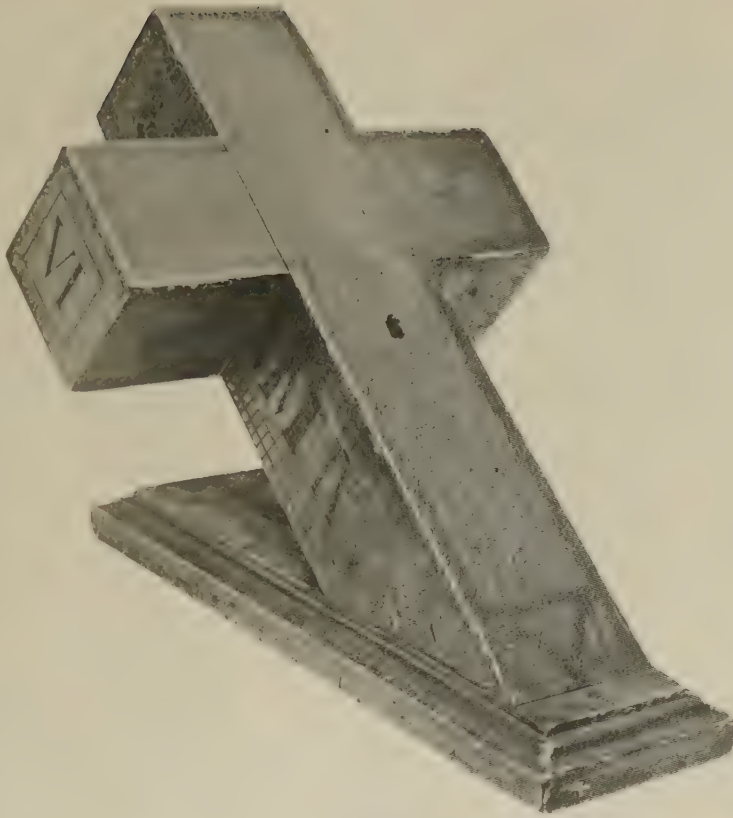
render them of great interest to the collector. Those planted on pedestals in the old-fashioned flower garden, as well as those affixed to the church tower or wall of the manor-house, are pretty generally known. They may differ in design, but in character are much the same. The example here illustrated I take to be of a very rare type. I purchased it a few years ago of a dealer at Lindfield, in Sussex, but could gather no information of

its former history. The idea of marking the fleeting sunny hours of our lives upon arms of the cross is as novel as it is beautiful. Only the sunny hours are recorded.

"When the day is dark and dreary
And the wind is never weary,"

the sun-dial is mute.

My example is made of wood; the stem of the cross is just under 12 inches, the arms $7\frac{1}{2}$ inches, the thickness of all the parts being $2\frac{1}{2}$ inches. It was painted a light stone colour, and the figures marked in black. A thin black line runs round the face, which can plainly be seen on the right-hand side of the cross, though less clearly shown on the left. It is a good deal weathered, though the marking of most of the hours can be distinctly seen. Placing the cross with its head to the south, we will presume that at six o'clock in the morning the sun is shining dead on to the left arm. As it travels from east to west the hours vii., viii., ix. are shadowed from the angle of the arm on to the body of the cross below. At twelve o'clock the sun would shine full on the head of the cross, and other hours be recorded from various angles. Doubtless some of your readers can point to other examples, and give a more scientific account than is here attempted.—MABERLY PHILLIPS, F.S.A.



CRUCIFORM SUN-DIAL

Marble Inlaid
Slab in Sta.
Croce, Florence

ALTHOUGH Florence can boast of no such extensive and remarkable pavement as that in the Dromo of Siena, Florentine mosaic is famous everywhere, and the manufacture of *pietre commesse* has even affected the art of the East. Florence, moreover, can show a marble pavement as complete as that of Siena, and much more homogeneous in design, in the floor of its baptistery, though the marvellous

intricacy and beauty are due, not so much to a marble intarsia, as to a mastic filling-in of the marble slabs of which it is in great part comprised. It is, like Siena, of different dates, and a good deal of it is formed of small pieces of white, black, and reddish-brown marbles set in cement, worked round and framing in the larger slabs covered with the mastic patterns. The custom, however, of interment within the churches, which became common in mediæval times, was inimical to these ornamental pavements, and caused the destruction of many ancient examples, a loss scarcely atoned for even by the brasses which, in our own country, were inserted in their place. At Sta. Croce, however, a number of fortunate circumstances produced a more happy result; for although there the floor is so thickly strewn with sepulchral slabs, all are so excellently designed and arranged that, even for beauty of effect, it will bear comparison with the much vaunted pavement of Siena. These slabs in Sta. Croce are of two sorts; either they are formed of marble inlay heightened by an engraved background, or they bear effigies carved in very low relief, charmingly executed and forming a most interesting study of costume. The slab which we illustrate is of white marble, inlaid with a rich pattern of red and green, with engraved lines touched with a brownish tint, and it belongs to the end of the fifteenth century.—J. TAVENOR-PERRY.

THE art of Jean Pille-
ment is seen to greater
Our Plates advantage
in his re-

finer and highly wrought
water-colours than in
his more pretentious oil-
paintings. Born in
France about the end of
the first quarter of the
eighteenth century, he
settled in London in
1763, and helped to
establish in England
that school of water-
colour painting which
in succeeding genera-
tions was to elevate the
work in that medium to
a level of accomplish-
ment hitherto undreamt
of. The *Landscape*
by this artist, which is
reproduced in the pres-
ent number, is a charac-
teristic example of his
best work. The English
chasuble, circa 1300, is
fully described in the
article on Monsieur G.
Seligman's collection;
while a review of the
*Stories from Hans
Andersen*, illustrated
by Edmund Dulac, from
which the plate, *She
had read all the news-
papers in the world*, is
taken, will also be found
in the present number. The silhouette, *Portrait of a
Private in an English Regiment about the end of the
Eighteenth Century*, is taken from Mrs. E. Nevill Jack-
son's admirable *History of Silhouettes*. The plates of
Margaret Queen of Scots and *Marie Stuart* are
reproduced from the water-colours by E. T. Parris,
and are interesting examples of the rich costume of
the sixteenth century. The *Portrait of a Lady*, by
the Rev. Matthew William Peters, R.A., is one of the
works produced by this artist before he had deserted
the ranks of professional painters for the Church. He
did this when he was at the height of his reputation,
and so cut short a career which promised to give him
a reputation second only to that of the greatest artists
of his period. He still painted after he had taken



SEPULCHRAL SLAB

STA. CROCE, FLORENCE

Orders, but his talents
were largely diverted
from those genre sub-
jects and portraits in
which he excelled, to the
production of religious
works, whose themes
were beyond his powers.

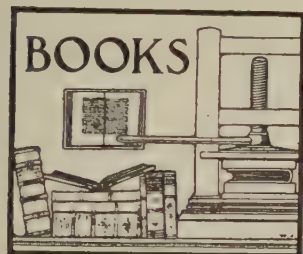
Books Received

- School for Scandal*, by R. B. Sheridan, illustrated by Hugh Thomson, 15s. net;
Anthony Van Dyck, by Lionel Cust, 15s. net;
Sandro Botticelli, by Adolf Paul Oppé, 15s. net. (Hodder & Stoughton.)
- Art, Artists, and Landscape Painting*, by W. J. Laidlay, 5s. net. (Longmans.)
- A Short History of Etching*, by Arthur M. Hind, 10s. 6d. net. (Constable.)
- English Ironwork of the XVIIth and XVIIIth Centuries*, by J. Starkie Gardner, £2 2s. net;
Should we stop teaching Art? by C. R. Ashbee, 3s. 6d. net. (B. T. Batsford.)
- Salome*, by Oscar Wilde, with drawings by A. Beardsley, 5s. net. (John Lane.)
- Notes on the Art of Rembrandt*, by C. J. Holmes, M.A., 7s. 6d. net. (Chatto and Windus.)
- The Book of Decorative Furniture*, Vol. II., by Edwin Foley, 25s. net;
History of Painting, Vol. VIII., by Haldane Macfall, 7s. 6d. net;
Present-Day Gardening: Roses, by H. R. Darlington, 2s. 6d. net. (T. C. and E. C. Jack.)
- The Canary Islands*, painted by Ella du Cane and described by Florence du Cane, 7s. 6d. net; *Aucassin and Nicolette*, by Harold Child, illustrated by A. Anderson, 7s. 6d. net. (A. & C. Black.)
- The Painters of the School of Seville*, by N. Sentenach, 5s. net. (Duckworth.)
- The Story of French Painting*, by Chas. H. Caffin, 4s. 6d. net. (T. Fisher Unwin.)
- English Furniture of the XVIIIth Century*, Vol. II., by Herbert Cescinsky, 31s. 6d. net. (Routledge.)
- Master Painters*, by Stewart Dick, 3s. 6d. net; *A Little Book of London*, twenty-five drawings by J. Pennell, 2s. 6d. net; *The Great New York*, twenty-five drawings by J. Pennell, 2s. 6d. net; *The City of the West*, twenty-four drawings by J. M. King, 2s. 6d. net; *Manners and Customs of ye Englishe*, forty-nine drawings by R. Doyle, 2s. 6d. net. (T. N. Foulis.)
- The Nation and its Art Treasures*, by R. C. Witt, 1s. net. (Heinemann.)
- The Opinion Shop*, by Hildric Davenport. (Gay & Hancock.)



THE new season, henceforth to be known as that of 1911-12, was opened well to time by Messrs. Puttick &

Simpson on October 5th, when the library of the late Dr. Bulstrode and other properties were sold at their historic house in Leicester Square. The collection of books brought together on this occasion realised some £840, and com-



prised some notable volumes, one at least of which was of more than everyday interest, not so much in itself as from the nature of its surroundings. This was the *Preceptorium Divinae Legis*, which Ulrich Zell is supposed to have printed at Cologne in 1468, the author being Johannes Nider, or Nyder, whose Golden Sermons held fifteenth-century congregations spell-bound. This folio was "in fetters"—that is to say, it was one of those volumes which had at one time been chained to the desk of some old library, monastic or otherwise, as a precaution against theft. These books are not often seen now, though there is a whole library of them in Hereford Cathedral, and a large collection in the Grammar School at Guildford. Messrs. David Bryce & Son, the well-known publishers of Glasgow, recently issued a facsimile in miniature of a chained English Bible in commemoration of the tercentenary of the Authorised Version. It is a model of 5½ inches in height, and consists of a sloping desk with a microscopic Bible chained to it. This, at any rate, is within the reach of most people, and that is more than can be said of the old-time volumes which this generation knows little of, although many of them are scattered about the country, and, it may be added, jealously guarded. The *Preceptorium Divinae Legis* above alluded to realised £10 10s., that being about three times as much as it would have sold for twenty years ago.

Other important books which appeared at this opening sale of the season comprised—in alphabetical order—the *De Bellis Civilibus* of Appianus Alexandrinus, 1477, 4to,

£5 5s. (stamped pigskin, capitals painted); Burton's *Arabian Nights*, with the supplementary volumes and Letchford's illustrations in artist's proof state, together 17 vols., 8vo, 1885-6-97, £26 (cl.); Grimm's *German Popular Stories*, 2 vols., 8vo, 1823-26, the first volume having Cruikshank's etchings in brown, £20 (mor. ex.); *Here begynneth a good booke of Medecynes called the Treasure of Pore Men*, printed by John Waylande in 1556, 12mo, £9, the precise amount for which it was presumably bought in last season; Lory's *Voyage de l'Oberland Bernois*, Paris, 1822, folio, containing large coloured Alpine views, £9 (hf. mor.); a full set of the *Hundred Best Books* recommended by Sir John Lubbock, now Lord Avebury, many years ago, 100 vols., £5 5s. (mor., g.t.); Nattes's *Bath Illustrated*, 1806, folio, £7 5s. (mor. ex.); Racine's *Œuvres Complètes*, printed on vellum paper, with the 12 plates after Le Barbier in two states, i.e., outline etchings and proofs, 4 vols., 1796, £20 (mor., g.e.); and Young's *Night Thoughts*, with illustrations by William Blake, 1797, 4to, £5 (hf. mor., uncut). Another work with which Blake is closely identified is *Illustrations of the Book of Job*, 1826, 4to, and a subscriber's copy of that with the plates on India paper and in its original boards, as issued, went for £11 10s.

Messrs. Hodgson's miscellaneous sale of October 10th and three following days was catalogued in rather more than 1,300 lots, and was therefore unusually extensive. The collection was a good one in the sense of being useful, but it was not particularly valuable; indeed, many books for which there was a steady demand some eight or ten years ago have been gradually falling away in this respect, so that they realise very much less than they did then. This, of course, cannot be helped. Times have changed, and some of the best literature the world has produced can now be got in shilling editions, and, what is worse, from the point of view of the older school of collectors, these same cheap issues are textually accurate, perhaps even more so than many of the one-time expensive volumes they have upon their shelves. These remarks are not of universal application. They apply only to some books having an interest which is essentially literary, but they are widespread all the same, and the result is very marked in every case where

miscellaneous collections of books are offered for sale. Many books slip through the net, whose meshes are becoming finer every year, but many are caught, and amongst them are old favourites by the hundred.

Among the more noticeable works disposed of at this sale of Messrs. Hodgson's were *The Geomancie of Maister Christopher Cattan*, a very scarce 4to, printed by John Wolfe in 1591, with woodcut diagrams of Geomantic symbols, "Rubeus," "Carcer," "Albus," and the rest, according to the practice of Agrippa and much older adepts than he, £11 10s. (old cf.); a series of 62 vols. of the *Chronicles and Memorials of Great Britain*, 1861-92, 8vo, £15 (hf. roan and cl.); Jacobus de Clusa's *Tractatus de Apparitionibus Animarum*, 1475, folio, £17 (hf. bd.); *The Dictionary of National Biography*, with the supplement, the volume of errata, and the index to vols. 1-15, together 68 vols., roy. 8vo, 1885-1904, £16 10s. (cl.); Dugdale's *Monasticon Anglicanum*, by Caley, Ellis and Bandinel, 8 vols., 1846, folio, £11 (mor. g.e., rubbed and one plate missing); Owen Jones's *Plans, &c., of the Alhambra*, 2 vols., 1842-45, folio, £8 15s. (hf. mor.); Molitor's *De Lamiis et Phitonicis Mulieribus*, a well-known treatise on witches and witchcraft, Strasburg, no date (but 14—), £12 10s. (bds. uncut); a series of 87 vols. of the *Oriental Translation Fund Publications*, 1829-61, 8vo and 4to, £29 (cl. bds. and sewed); Pennant's *Some Account of London*, extra illustrated and extended to six volumes by the insertion of upwards of 1,000 old engravings, 1805, 4to, £14 10s. (hf. cf.); and Sowerby's *English Botany*, the third edition, with supplement, 13 vols., 1863-86, roy. 8vo, £14 5s. (hf. mor.).

The sale held by the same firm on October 18th and two following days contained little out of the common; in fact, it is not necessary to mention more than one book here. This was the second volume (only) of the first edition of Lamb's *Tales from Shakespeare*, as printed by Hodgkins in 1807, and it realised the large sum of £71, simply and solely because it was in the original grey boards as issued and entirely uncut. It may be mentioned that uncut copies are extremely rare, whether in the original boards or not, and that when in boards they come within the charmed circle of those books which are certainly to be got, but only with the greatest difficulty and at great cost. All the same, £71 for the second volume only seems a high price for anyone to pay, even though he were already in possession of a similar copy of the first. However that may be, a very good example of the complete work, 2 vols., 8vo, 1807, in the original boards and uncut, realised £110 at Sotheby's in May, 1903, and that was cheaper far. It may just be mentioned that earlier on at this same sale the *Journal of the British Economic Association*, from the commencement in 1891 to March 1910, being vols. 1 to 19 (cl.) and 20, part 1 (sewed), sold for £8 17s. 6d.

Messrs. Sotheby never commence business till the end of October, the reason doubtless being that books of an ordinary character are better held awhile than sold earlier on in the month. In fact, if all book sales stood over until November and were continued no later than the end of the following July, everyone concerned would

benefit by the arrangement. As matters stand, Sotheby's first sale may be said to really open the season, and this time it took place on October 23rd and four following days, when a large assortment of miscellaneous volumes were disposed of. Legros's *L'Art de la Coiffure des Dames*, 1768-69, with the two supplements, realised £21 (hf. mor.); Levaillant's *Histoire Naturelle des Oiseaux d'Afrique*, 6 vols., 4to, 1806, £14 5s. (russ.); Hasted's *History of Kent*, 4 vols., 1778-99, folio, with the map of the Hundred of Worth, often missing, £19 (hf. mor.); Landon's *Annales du Musée et de l'Ecole Moderne des Beaux Arts*, 21 vols., 8vo, 1803-15, the Empress Josephine's own dedication copy, each volume bearing the Napoleonic eagle in gold on the sides, £10 15s.; *A Jewell for Gentry*, 1614, 4to, £23 (cf., cut down); *The Sporting Magazine*, from the commencement in 1792 to 1858, together 110 vols. (only), £60 (various bindings); Gould's *Birds of Great Britain*, 5 vols., folio, 1873, £25 10s. (mor., g.e.); *Oscar Wilde's Works*, the collected edition (including "The Picture of Dorian Gray," published by Carrington, in Paris), 14 vols., on Japanese vellum paper, 1908, 8vo, £17 5s.; and Audubon's *Birds of America*, vol. 1, with 105 coloured plates, 1860, folio, £30 10s. There were 1,566 lots in the catalogue of this sale, and only about 50 of these realised as much as £5 or over, so that on the whole it was of an ordinary character, though many excellent books were included in it.

The last sale of the month of October was held by Messrs. Puttick and Simpson on the 26th and following day. It comprised a library sold by the direction of Princess Victor Duleep Singh, and a number of other properties, the whole realising nearly £950. The following are worthy of special notice:—Smith's *British Mezzotint Portraits*, 4 vols., 8vo, 1883, £16 10s. (hf. mor.); the first edition of Beckford's *Vathek*, 1786, 8vo, £3 17s. 6d. (orig. bds.); *Les Lettres de Napoleon à Josephine*, 2 vols., printed on vellum, Queen Hortense's own copy, with autograph inscription, £66 (mor. ex., Napoleonic arms); Lewis Carroll's *Phantasmagoria*, presentation copy of the first edition, 1869, 8vo, £7 10s. (cl.); Loddige's *Botanical Cabinet*, 20 vols., 1817-33, £30 (hf. and full mor., large paper); the Editio princeps of Thucydides' *De Bello Peloponnesiaco*, printed by Aldus in 1502, £11 (vell.); Symonds's *Renaissance in Italy*, 7 vols., 1880-86, £14 10s. (orig. cl.); Thomson's *Seasons*, 1811, 8vo, with a painting under the gilding by Edwards of Halifax, £11 10s. (mor. ex.); *The Memoirs of Casanova*, 12 vols., 1894, £11 11s. (as issued); Mudford's *Campaign in the Netherlands*, with 28 coloured plates by George Cruikshank, 1817, 4to, £15 5s. (mor. ex.); and *The Military Costume of Europe*, 2 vols., folio, 1822, containing 96 coloured plates, £35 (hf. mor. ex.).

THE great event of November was the sale by Messrs. Sotheby of the first portion of the famous **The Huth Sale** Huth collection of printed books and illuminated manuscripts. The extent of the collection may be gauged by the fact that this first portion, which was confined exclusively

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to items indexed under the letters A and B, included 1,186 lots, and took seven days to dispose of; the total realised amounting to no less than £50,821 1s. 6d. An eighth day sale was originally announced, when it was intended that Mr. Huth's magnificent collection of Shakespeare folios, quartos, and poems should be offered; but these were saved from dispersal, though, unfortunately, not for England, by being purchased *en bloc* by Mr. Alexander Smith Cochrane for the Elizabethan Club Library at Yale University. The collection was further denuded by Mr. Huth's bequest of fifty works from it to the British Museum, the choice of which was left entirely to the authorities, who naturally selected some of its rarest treasures. Notwithstanding these deletions, the collection is the most noteworthy one offered by auction in England since the dispersal of the Roxburgh library in 1812. Its acquisition was largely the work of Mr. Henry Huth, who died in 1878; his son, Mr. A. H. Huth, who died in 1910, making considerable additions. Its strength was chiefly in works which are either unique, or of which only one or two copies are known to exist, and the nice discrimination and judgment of the collectors were shown by the fact that the lots reached the high average price of nearly £43 each. In spite of this, a number of items had crept in which evidently possessed little attraction to bibliophiles, a couple of these—the *Dissertatis Jurideæ Inauguralis*, etc., of Johann Arntzenius, 1726, and the *Expeditionis Alexandri*, etc., of Arrianus—realising only 2s. each, the lowest prices recorded in the sale.

The first day's sale, November 15th, though it contained sufficient notabilia to make the reputation of an ordinary library, was by no means the most interesting. The prices realised, however, showed a remarkable advance on the original outlay, 30 lots which were purchased for £587 18s. realising £3,596. The item for which there was most competition was the Americana, MS. *Histoire Naturelle des Indes*, bound in a folio volume, and containing 200 water-colour drawings. This is supposed to have been written by a Frenchman who accompanied Drake in his voyages to the South Seas; originally bought for £100, it realised £1,020. Of the 21 early editions of *Æsop* the highest price attained was £410 for the *Esopo Hystoriado*, 66 woodcuts, sm. 4to, 1508, which cost the late owner only £10 10s. Among the other editions were *Vita et Fabula*, long lines, with signs and woodcuts, sm. folio, 130 leaves, ascribed to Antony Sorg and undated, £220 (cost £63); another edition, also by Sorg, to which the foregoing description applies, with the exception that the leaves number 114, with 42 lines to a page, £200 (cost £48); a Spanish edition issued at Seville in 1521, and hitherto undescribed by bibliographers, sm. folio, £202 (cost £52 10s.); *Vita et Fabula*, long lines, with signs and woodcuts, 114 leaves with 43 lines to a page, £155 (cost £14); *La Vita de Esopo Historiata*, numerous woodcuts, 2 vols. in 1, vellum MS., covers, sm. 8vo, probably issued from a Venetian press about 1526, £110; *Les Subtiles Fables de Esopé*, long lines,

numerous cuts, and ornamental initials, sm. 4to, Lyon, 1540, £200 (cost £31 10s.); and *Vitta (sic) Esopi, per Francisco del Lippo*, long lines, 40 to a full page, with 25 woodcuts, sm. 4to, Venice, 1492, £200 (cost £3 10s.); this edition contains the life only without the fables. An unique and most interesting relic from the library of the old Carthusian Monastery in London, on the sight of which Thomas Sutton founded the Charterhouse School, was the *Sermones Ade Cartusiensis et aliorum*, etc., a manuscript on vellum occupying 220 folios, and written in the early part of the fifteenth century. The volume measured 12 in. by 8½ in., and was in the original monastic binding of massive boards of oak, covered with white leather; it realised £210. A fine copy of *Sensuyt l'histoire du tres vallant noble preux et hardy roy Alixandre le grant*, long lines, 34 to a page, woodcuts and ornamental initials, sm. 4to, which was issued in Paris about 1513, and appears to have been quite unknown to Brunet, realised £66; *Alexis, Interlocucion*, Wynkyn de Worde, sm. 4to, n.d., £128; an Almanack, probably executed in London, circa 1500, printed from a wood block on vellum, 30½ in. long by 5½ in. broad, £80; and another for *XV Yeres*, printed by Wynkyn de Worde, 1522, on nine leaves preceded by a leaf occupied by a woodcut of Christ, sm. 8vo, £41. Of five editions of *Amadis of Gaul*, three were Spanish, one dated 1533, illustrated with woodcuts, small folio, £29; a second printed in 1535, with last leaf of table slightly mended, folio, £38; and a third dated 1547, folio, £28. Thomas Paynel's translation of the same work, sm. 4to, imprinted by Henry Bynneman for Thomas Hacket, 1567, £52 (the title of this had been backed and the last two leaves inlaid; it was otherwise in good condition).

The lots in the second day's sale were, generally speaking, not so interesting as those in the first, but it included several remarkable manuscript and block books, which realised very high prices, and so helped to swell the total for the day to £10,139 16s. for 181 lots. The first item which caused a thrill of excitement in the bosoms of the bibliophiles present was a very fine fifteenth-century MS. of the *Apocalypse*, upon vellum, 124 leaves, 14½ in. by 10½ in., enriched with 78 miniatures, several of them painted in "camaieugris." The work was executed for Margaret of York, sister of Edward IV., and wife of Charles the Bold, Duke of Burgundy. Professor Johnson, of Oxford, to whom the work formerly belonged, thought that this manuscript was written in England, but in all probability it is of Flemish origin. At the Professor's sale in 1862 it realised £174. Starting at £400, it was ultimately knocked down at £3,550. The two block books included realised high prices compared with those originally given for them, but not excessive considering the esteem in which such rarities are now held. The *Apocalypsis Sancti Johannis*, of the fifteenth century, sm. folio, consisting of 48 woodcuts of two leaves each, coloured according to the taste of the period, and in fine condition, sold for £1,200. This was classed by Heineken as a second edition, and by Sotheby as a

fourth of the several editions published. Lord Amherst's example of the same issue sold three years ago for £2,000. The present copy was purchased in 1870 for £350. The second example showed an even greater profit; this was *Ars Moriendi*, of the fifteenth century, sm. folio, of what is usually considered the second edition, consisting of 25 leaves, the text and woodcuts printed on one side only and pasted back to back, with the exception of the first and last leaves. Bought in 1869 for £320, it now realised £1,500. Lord Amherst's example of the same issue fetched £2,000 in 1908. Other interesting lots included *The Unmasking of a feminine Machiavell*, by Thomas Andrewe, sm. 4to, 1604, £25 (cost £6 8s. 6d.); *An Antidote against Melancholy*, sm. 4to, 1661, £41; the 1669 edition of the same, sm. 8vo, £24; *Antiphonarium ad usum Ecclesie Sarisburiensis, cum Calendario*, a brilliant illuminated MS. on vellum, 285 leaves, 20½ in. by 15½ in., large folio, £360 (bought for £84); *The Lamentable and True Tragedy of Master Arden of Feversham, Kent*, 3rd edition—the first in which the full-page cut of the murder on the back of the title appears—sm. 4to, 1633, £55; *Orlando Furioso di Ludouico Ariosto*, sm. 4to, Milan, 1524, £125 (bought for £63)—this edition is nearly as rare as that of 1521, of which only two copies are known to exist; *Orlando Furioso in English Heroical Verse*, by John Harrington, first edition containing 46 plates and portrait of the author, sm. folio, 1591, £39 (bought for £6); *Comædiæ Novem Græcæ*, Aristophanes, folio, Venice, 1498, £37 (bought for £15 15s.); and *Opera Græce et Theophrasti*, etc., Aristoteles, 6 vols., sm. folio, £67. Interesting English items were the four rare works by Robert Armin; the copy of *Foole upon Foole, or, Sixe Sortes of Sottes*, is the only one known of the original edition, and has successively passed through the Wolfreton and Daniel sales; it is sm. 4to, an uncut copy, and beyond the title being slightly repaired, was in fine condition; this realised £101, which showed a profit of £59 on what it was bought for. The three other volumes by this author were *A Nest of Ninnies*, original edition, sm. 4to, 1608, from the Caldecot and Daniel libraries, £31 10s. (bought for £6 10s.); *The History of the two Maids of More-clacke, with the life and simple manner of John in the Hospitall*, sm. 4to, 1609, £42 (bought for £15 10s.); and *The Italian Taylor and his Boy*, sm. 4to, 1609, £31 (bought for £13).

There were three copies of the *Ars Moriendi*, as distinguished from the block book, all different editions, the first and second of which came from the Yemeuiz collection. These were respectively, *Ars Moriendi. Questa operetta tracta dellarte del ben morire cioe in gratia di Dio*, with Sessa's device of Cat and Mouse beneath the large cut on the title, 11 woodcuts, sm. 4to, printed by J. Sessa, Venice, n.d., £152 (bought for £16 16s.); *Ars Moriendi. La historia del juicio del figliolo de dio Jesu Christo*, without device on title-page, sm. 4to, consisting of twenty leaves and containing nine wood engravings, £210 (bought for £10 10s.); and *Ars Moriendi*, a series of thirteen engravings on copper, following the

general design of the block book, without text, 4to, belonging to the fifteenth century, £34 (bought for £6 6s.). *Le liure intitule lart de bien viure, et de bien mourir*, 4to, Paris, 1535, brought £70 (bought for £25); *Sensuit le Liure intitule Lart et science de bien viure et de biē mourir*, sm. 4to, 15—, £70 (bought for £25); *The Story of the moste noble and worthy Kyngge Arihur*, 1557, sm. folio, printed by "Wyllyam Copland," a fine copy with numerous woodcuts, some of which were painted and illuminated, £210. The only other complete copy of this edition is supposed to be the one in the British Museum. A later edition of the same work, sm. folio, printed by Thomas East, about 1580, brought £23; and a third, thick sm. 4to, printed by William Stansby, 1634, £16 10s. *Lassault de baradis du cheualier spūel (Spirituél)*, sm. 8vo, Paris, n.d., £53; *Atila Flagellum dei Vulgar & Nouamente Hystoriada*, sm. 4to, printed at Venice, probably between 1490 and 1500, £102. There were several items relating to St. Augustine; of these the more important were *Confessionum Libri XIII.*, MS. on vellum of the fourteenth century, probably English (66 leaves 13 in. by 8½ in.), with illuminated initials, and ornamentation, folio, £150 (bought for £37 10s.); *De Civitate dei Libri XXII., Editio Secunda*, large folio, 1468, £168; *De arte predicandi, Editio Prima*, sm. folio, £52 (bought for £15 15s.)—this edition is believed to have been printed at Strasburg, by Mentelin, about 1466; *De Vita Christiana*, 4to, n.d., £65 (bought for £4); and *Liber de singularitate clericorum*, sm. 4to, 1467, £85. The last item in the day's sale was a copy of the excessively rare tract having the lengthy title, *A Report of the Truth of the fight about the Iles of Acores, this last Sommer. Betwixt the Reuenge, one of Her Majesties Shippes, and an Armada of the King of Spaine*, sm. 4to, 1591. The only other copy known of this is in the British Museum. Though acquired for the Huth collection for only £3, it did not fall to the hammer until exactly a hundred times this amount was bid, the investment showing a profit of 9,900 per cent.

The chief interest in the third day's sale, Friday, November 17th, centered round the items relating to Bacon, the prices for which generally easily out-distanced all previous records, and showed a phenomenal profit on the original outlay. The gem of the collection was a copy of the excessively rare first edition of the essays, or, to give it its title in full, *Essays, Religious Meditations, Places of Persvacion and Disswasion, Seene and Allowed*, sm. 8vo, 1597, dedicated by the author, "To M. Anthony Bacon, his deare Brother." It cost £13 5s., and now realised the stupendous sum of £1,950. Very few copies of this rare edition have appeared at auction, the only ones recorded being apparently in the first quarter of the nineteenth century, when it was valued at four or five guineas. A copy of the second edition, 1598, 12mo, though this is said to be even more rare than the first, brought the comparatively small price of £200. A copy of the third edition, 12mo, 1606, brought £100; of the fourth, 8vo, 1612, £70; of the pirated reprint issued by Jaggard in the same year, sm. 8vo, £30; and of the edition of 1625, sm. 4to—the first containing the whole

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fifty-eight essays, and the last published during the author's lifetime—£28. To show how greatly the prices of Bacon's works have advanced lately, it may be mentioned that Lord Ashburnham's copy of the second (1598) edition only brought £32 in 1897. Other of Bacon's works were *Certaine Considerations Touching the Better Pacification and Edification of the Church of England*, sm. 4to, £34; *Sir Francis Bacon, His A[p]ologie in Certain Imputations Concerning the late Earle of Essex*, 12mo, 1605, first edition, £20; *The Twoo Bookes of Francis Bacon. Of the Proficience and Advancement of Learning, diuine and humane*, large paper, sm. 4to, 1605, first edition, £23; the 1640 edition of the same, large paper, folio, £27; *The Historie of the Raigne of King Henry the Seuenth*, first edition, sm. folio, 1622, £18; *Apophthegmes New and Old*, first edition, sm. 8vo, 1625, £33; and *Translation of Certaine Psalmes into English Verse*, original edition (slightly soiled and mended), sm. 4to, 1625, £54. Other notable lots in the day's sale were a collection of 334 Broadside Ballads in black letter, bound in two vols., folio, £400, and two smaller collections bound in single vols., folio, £40 each. These two latter lots showed a depreciation of value, having been bought for £89 and £43 1s. respectively. George Ballard's *The History of Susanna*, original edition, sm. 8vo, 1638, sold for £20 (bought for £13 16s.); and *Bambergsche Halsgerichts Ordenüß*, folio, 1507, £135 (bought for £7 7s.). The following were by Thomas Bancroft:—*The Glutton's Feaver*, original edition, sm. 4to, 1633, £20 (bought for £3 3s.); *Two Bookes of Epigrammes and Epitaphs*, original edition, small 4to, 1639, £38 (bought for £12 12s.); and *The Heroical Lover, or Antheon & Fidelta*, sm. 8vo, 1658, £9. The *Maroccos Extaticus, or Bankes Bay Horse in a Trance*, sm. 4to, 1595, showed no variation in price, selling for £110, the same amount at which it was purchased. The *Sword and Buckler, or Serving Man's Defence*, by William Bas, uncut, sm. 4to, 1602, brought £27 (bought for £17 15s.); Thomas Bastard's *Chrestoleros*, original edition, sm. 8vo, 1598, £50 (bought for £15 15s.); and Thomas Bateson's *The First Set of English Madrigales to Three, Four, Five and Six Voices*, original edition, the six parts complete in one vol., sm. 4to, 1604, £60 (bought for £12). There were several noteworthy lots included among the score of works of Beaumont and Fletcher. The first edition of Francis Beaumont's *Poems*, sm. 4to, 1640, sold for £50 (bought for £1 17s.); the second edition, sm. 8vo, printed for William Hope, 1653, £30 (bought for £2 2s.). The first collected edition of *Comedies and Tragedies*, written by Francis Beaumont and John Fletcher, 1647, with *The Wild Goose Chase*, first edition, 1652, folio, brought £50.

The fourth day of the Huth sale was called a "day of bibles," though as a matter of fact only fifty-seven out of the 149 items sold were editions of the Scriptures. These, however, comprised by far the more important part of the seven days' transactions, and included among them the gem of the entire collection, a copy of the "Mazarine" Bible. Leaving these for the moment, and

beginning with the earlier lots, the following were among the most interesting:—H. S. Beham, *Dises buchlein zeygat an und lernet ein masz oder proportio der Ross*, etc., sm. 4to, £53; H. S. Beham, *Biblica Historia*, large and fine copy on old vellum, n.d., £30 (bought for £9 19s. 6d.); *Belianis of Greece, The Honour of Chivalrie*, by L.A., first part, first edition, sm. 4to, 1598, £45 (cost £25); *Adam Bell, Clim of the Clough*, and *William of Cloudesdale*, 4to, 1648, £28 (bought for £19 5s.)—this was the edition printed by Richard Cotes; a copy of the one printed by E. Cotes, sm. 4to, 1698, sold for £10 10s.; Domenico Benivieni, *Tractato, &c.*, sm. 4to, Florence, 1496, £89 (bought for £6 6s.); Thomas Bentley, *The Movement of Matrones*, thick sm. 4to, 1582, £30; J. P. Bergomensis, *De Plurimis Claris Sceletisqz (sic) Mulieribus*, folio, 1497, £84 (bought for £16 16s.); Francesco Berlinghieri, *Geographia*, folio, n.d., £115 (bought for £20); *The Meditations of Saint Bernard*, Wynkyn de Worde, sm. 4to, 1496, £110 (bought for £20); *St. Bernard, The Golden Pystle*, Wynkyn de Worde, sm. 4to, n.d., £48; Dame Juliana Berners, *The Book of St. Albans*, Wynkyn de Worde, sm. folio, 1496, £190 (bought for £52 10s.)—this would have realised considerably more but had two leaves in facsimile; *The Boke of Hawkyng and Huntynge and Fysshynge*, Wynkyn de Worde, sm. 4to, circa 1503, £200 (bought for £108); and *The Gentleman's Academie*, sm. 4to, 1595, £30 (bought for £6 6s.); Amadeus Berrutus, *Dialogues, &c.*, sm. 4to, 1517, £150 (bought for £35); and Joannes Bertaudus, *Encomium trium Mariarum, &c.*, sm. folio, 1529, £52. A remarkable example of the increasing demand for Americana was shown in the sale of the little 88-page pamphlet, *Beschryvinghe van Virginia*, sm. 4to, by Joost Hartgers, which contains the first engraved map of New York—or New Amsterdam, as it was called in 1651, the date at which the pamphlet was issued. This brought £350, the previous record for the work being under £40. Two unique copies of *The History of Sir Bevis of Southampton*, the first, sm. 8vo, printed in Aberdeen, 1630, and the second, sm. 4to, printed in London, 1662, sold for £36 and £28 respectively (bought for £21 and £41), while a complete set of Thomas Bewick's works, 5 vols., roy. 8vo, 1790-1821, sold for £46.

The Bibles, however, as already mentioned, formed the feature of the day's sale. Chief among them was a copy of the famous "Mazarine" Bible, so called from the fact that the copy in the Mazarine Library was first recognised as a Bible to be specially distinguished as the work of Gutenberg of Mentz, the inventor of printing with movable types. The work, which is in two volumes, is the earliest printed edition of the Latin Vulgate, and, indeed, the first important printed work on record. It is also in the eyes of most collectors the finest, and, though copies of it are by no means unique, the work is the dearest printed book in existence. There are what may be called two editions of it, the first, of which all the copies are on paper, was issued by Gutenberg himself about 1453-55, and the second by his dishonest partner, Fust, about 1455-56. Neither of

the issues are dated, but they can easily be distinguished by a few leaves in the second having been reprinted so as to occupy only forty lines per column, instead of forty-two, as in the original book. Most of the known paper copies and all the vellum ones belong to the second issue. Only twenty-three complete copies of both issues are known, of which no less than eighteen are in public libraries. Mr. Huth's copy was an exceptionally fine specimen of the first edition, a note by Bernard Quaritch in the cover stating, "This is the finest copy I ever beheld, or anybody else"; it was quite perfect, very clean, and for the most part uncut. It formed part of Sir M. M. Sykes's collection, and sold at his sale in 1824 for £199 10s. Mr. Bernard Quaritch bought it at the Perkins sale in 1873 for £2,690, and sold it to Mr. Henry Huth in the following year at £25 profit. On November 20th it realised £5,800, the record for a printed book sold by auction in England, though Mr. Hoe's copy of the second edition on vellum fetched £10,000 in New York, 1910. Two copies of the first Bible with a date, the Latin Vulgate printed by Fust & Schoeffer, 1462, were sold. This, like the "Mazarine" Bible, was issued in 2 vols., folio, one edition being printed on vellum and the other on ordinary paper, and showing a number of minor variations in their texts. Mr. Huth's vellum copy, which was bought for £660 in 1864, now realised £3,050, and his paper copy, bought for £275 in 1863, brought £1,900. The following were among the other editions of the Latin Vulgate sold:—the one issued at Strasburg, circa 1466, 2 vols., folio, £120; the first Bible printed at Basle, circa 1470-71, 2 vols., folio, £120; one printed at Nuremberg, 1475, 2 vols., £63; and a copy of the Ulm edition of 1480, the first in which a summary or argument was placed at the head of each chapter, folio, £80 (cost £13 13s.). A copy of the edition edited by Michael Servetus, which was published in 1542, and suppressed by Calvin on account of the Arian doctrines contained in the notes, folio, brought £35 (cost £3 3s.); another of the edition printed by C. Foschoverus, 1543, folio, in contemporary binding, realised £205; a *Latin Septuagint*, Rome, 1588, folio, £40; a Luther Bible, Wittenberg, 1529, folio, £105 (bought for £7 7s.); Brucoli's Italian Bible, first edition, Venice, 1542-47, 7 vols. in 2, folio, £40 (bought for £16 16s.); and French Bible, an abridgment, probably late fifteenth century, printed at Paris, folio, £40; another, the first complete edition of the Scriptures translated by Lefevre d'Estaples, printed at Antwerp by Lempereur, 1530, folio, £65. Of early Bibles in German there was a representative selection; one of the first complete editions—generally believed to have been printed at Strasburg by Eggestein about 1466—2 vols., folio, 405 leaves, brought £520; a copy of the third edition, n.d., large folio, 456 leaves, £195; a copy of the fourth edition, n.d., 2 vols. in 1, folio, 513 leaves, £160 (cost £52); a copy of the fifth edition—some authorities reverse the order of these two editions—n.d., 2 vols. in 1, folio, 421 leaves, £126 (cost £52 10s.); a copy of the ninth edition—the first printed in Nuremberg—1483, 2 vols., folio, £119 (cost £26); first complete edition of Luther's

translation, Wittenberg, 1534, 2 vols., folio, £56 (cost £4 5s.); and the last edition revised by Luther himself, Wittenberg, 1544, 2 vols., folio, £195.

The disposal of Bibles continued well into the fifth day of the sale, the opening items comprising the German editions which had not been disposed of on the previous day. First among them was a copy of the earliest edition of the Bible in Low German—the version published in Cologne in 1480 being rather in Dutch than German—Lubeck, 1494, large folio, £235 (bought for £31 10s.); another edition, Halberstad, 2 vols. in 1, £53. There were also the earliest editions of the complete Bible in the following languages:—Icelandic, 1584, folio, £25 10s.; Irish, 1685, 4to, £15; and Welsh, 1588, folio, £100. Of English versions, Tyndale's *Pentateuch*, 1530, an almost perfect copy—one of the only three known—which had been bought for £130, realised £455; Coverdale's Bible, 1535, folio, £170; "The Great Bible," very slightly restored, 1539, folio, £32; "Breeches" or Genevan Bible, 1560, 4to, £61; "The Bishop's Bible," 1572—the second folio edition—£20; Genevan Version, Edinburgh, 1576-79, one leaf in facsimile, folio, £25; Genevan Version, 1610, bound with *Book of Common Prayer*, 1609, and *Psalms in Metre set to Music*, 1610, 4to, in original binding, £61; "Breeches" or Genevan Bible, Edinburgh, 1610, folio, £52; English Authorized Version, 1611, folio, £164—this copy had the "He" reading in Ruth iii. 15, which is said to mark the first issue of the first edition, there being several issues all with the same date. The following are the prices realised by other of the early editions of the Authorized Version:—1613, folio, £25; 1616, folio, £5 15s.; 1629, folio, £4 15s.; 1633, Edinburgh, 8vo (usually regarded as the first edition printed in Scotland), £10; 1638, folio, £3 15s.; 1639, folio, £3; and 1653, 12mo, £3 17s. 6d. The copy of the edition of 1658, 12mo, owed its value to its exquisite and remarkable binding by Roger Payne, which accounted for it realising £155, a price unprecedented for a book bound by that great craftsman. *Biblicæ Icones*, a series of fifty-eight remarkable illuminated miniatures on vellum of Flemish or French origin, each about 4½ in. by 3½ in., brought £850, which showed a huge advance on the £63 paid for them in 1863. A copy of Birch's *The Heads of Illustrious Persons of Great Britain*, with all the portraits in proof states, large paper, extra illustrated to make 231 plates in all, 2 vols., roy. folio, brought £205. The editions of Boccaccio included several interesting items; his *Il Decamerone* was represented by the Florence edition of 1527, sm. 4to, a very fine copy, finely bound, which brought £23; the first complete English translation, 1620, 2 vols., folio, brought £90; his *De Mulieribus Claris*, sm. folio, 1473, the first edition, from the library of William Morris, £560; the same work, 1487, folio, £100; and a fifteenth-century MS., German translation, enriched with seventy-three coloured drawings, about 5½ in. by 3½ in., sm. folio, £315; Boccaccio's *Des Nobles Malereux (sic)*, circa 1503, folio, £110; and the translation from him, *Cayda de Principes*, Toledo, 1511, folio, £41. Among other items were: John Bodenhams,



Portrait of a French officer in the uniform of the
Army of the Rhine, 1795-1800. The officer is
shown in profile, facing right, holding a sword.

In the Sale Room

Bel-vedere, or The Garden of the Muses, first edition, with the arms of Bodenham, 1600, sm. 8vo, £50; the same without the arms and other small differences, £50; Nicholas Bodrigan, *An Epitome of the Title that the Kynges Majestie of England, &c.*, 1568, sm. 8vo, £50; Boetius, *De Consolatione Philosophiæ*, illuminated MS., early fifteenth century, 97 leaves, 10¾ in. by 7½ in., £59; Henry Bold, *Wit asporting in a pleasant Grove of New Fancies*, 1657, 8vo, £42; Bonaventura, *Life of Christ*, English MS., 115 leaves on vellum, 12½ in. by 8½ in., folio, £99; the same printed by William Caxton, *circa* 1488, sm. folio, £550; the same, Wynkyn de Worde, 1525, sm. 4to, £55; the same printed at Leyden, *circa* 1498, sm. 8vo, £110 (bought for £15 15s.); and the same printed in Nuremberg, 1512, sm. 4to, £27; William Bonde, *Pilgrymage of Perfeccion*, 1531, folio, £77; Honoré de Bonner, *Arbre des Batailles*, Lyons, B. Buyer(?), n.d., sm. folio, £185; *Booke of Christian Prayers*, 1578, 4to, £30; and *Booke of Godly Songs*, Edinburgh, 1621, sm. 8vo, £27.

The sixth day of the sale contained no items of remarkable interest, though many which ran into high figures. A MS. on vellum of Jean Bouchet, *Le Luire appelle les Reynars, &c.*, *circa* end of the fifteenth century, 44 leaves, 15 in. by 9¾ in., realised £200; John Bradford, *The Complaint of Veritie*, original edition, 1599, sm. 8vo, £35; *Saint Brandon*, Strasburg, 1510, sm. 4to, £58; Samuel Brandon, *The Tragicomedy of the Vertuous Octavia*, 1598, sm. 8vo, £80 (bought for £21); Sebastian Brant, *Ship of Fools*, 1508, folio, £58; and the same, 1570, folio, £42; these last two were translations by Barclay of the original *Stultifera Navis*. A feature of the day was the number of works by Richard Brathwait, or Brathwayte, as the name is sometimes spelt: *A Strappado for the Diuell*, 1615, sm. 8vo, brought £13 10s.; *A Solemne Joviall Disputation*, 1617, sm. 8vo, £31; *A New Spring Shadowed in Sundrie Pithie Poems*, 1619, £18; *The Shepheard's Tales*, 1621, 8vo, £95; *Barnabas Journall*, 1638, sm. 8vo, £80; *Art asleepe Husband?* 1640, sm. 8vo, £20; and *Astrea's Teares*, 1641, sm. 8vo, £29. Those by Nicholas Breton were also exceptionally well represented: *A Floorish upon Fancie*, 1582, sm. 4to, brought £65; *Melancholike humours*, 1600, sm. 4to, £55; *Wits Trenchmour*, 1597, sm. 4to, £90; *Pasquils Passe, and passeth not*, 1600, sm. 4to, £70; *Grimellos Fortunes*, 1604, 4to, £32; *The Soules immortall crown*, 1605, 4to, £44; *Cornu-Copiæ*, 1612, sm. 4to, £39; *I would and would not*, 1614, sm. 4to, £45; *The Mother's Blessing*, 1621, 4to, £49; and *Fantasticks*, 1626, sm. 4to, £65. Thomas Brewer's *The Merry Jest of Smug the Smith, or the Life and Death of the Merry Divil of Edmonton*, 1657, sm. 4to, brought £51; the copy is the only one known of this edition; it was bought in 1864 for £19 10s. The first German edition of Bernardus de Breydenbach's *Itinerarium Terræ Sanctæ*, 1486, folio, brought £150 (bought for £21); and the first Latin one, the same date and size, £185; and the works of Fulke Greville, Lord Brooke, 1633, sm. folio, £30 10s.; in this copy, as in all others known

of the original edition, the first 22 pages are missing. It is supposed that they were suppressed after being set up.

The seventh and final day of the sale—which was curtailed of the eighth day owing to the sale by private treaty of the Shakespeare collection—was chiefly noteworthy for the Burns and Byron items. The latter comprised 34 lots, and comprised a remarkable collection of first and early editions of the poet's works bound uniformly in yellow calf; these were all put up together, and realised £890. The Burns items included his patent to the office of exciseman, dated July 14th, 1788, which was sold for £500; and a copy of the rare original Kilmarnock edition of Burns's Poems, 1786, 8vo, in the original binding of tree-calf; this was knocked down for £730; it was bought by the late Mr. Henry Huth for £35 in 1875. A copy of the first Edinburgh edition, 1787, 8vo, sold for £20. A copy of the first collective edition of the works of Sir Thomas Browne, 1686, folio, brought £15 15s.; and one of the first unauthorised editions of *Religio Medici*, 1642, sm. 8vo, £26; William Browne's *Britannia's Pastorals*, first edition, 1616, large paper, folio, in original limp vellum, £87; a second copy, ordinary paper, once the property of Milton, and enriched with notes supposed to be in the poet's hand-writing, £66; Joan Brugman, *Vita Lijdwine*, 1498, sm. 4to, £180; Francis Bugg, *News from Pennsylvania*, 1703, 8vo, £22 10s.; Gersham Bulkley, *The People's Right to Election or Alteration of Government in Connecticut*, 1689, sm. 4to, £150 (bought for £21 in 1868); and William Bullock, *Virginia impartially examined, &c.*, 1649, sm. 4to, £21. There were several interesting Bunyan items, but no exceptional rarities: *The Pilgrim's Progress*, the so-called fifth edition, 1682, sm. 8vo, £36; the same, sixth edition, 1681, sm. 8vo, £37; *The Holy War*, first edition, 1682, 8vo, £39; and *The Water of Life*, first edition, 1688, sm. 8vo, £10 10s. Copies of first editions of Frances Burney's works included the following:—*Evelina*, £37; *Cecilia*, £4; *Camilla*, £3; and *The Wanderer*, £3 7s. 6d. Robert Burton's *The Anatomy of Melancholy*, first edition, 1621, sm. 4to, brought £43 10s.; and Samuel Butler's *Hudibras*, the first issues of the first and second part, 1663 and 1664, and the second issue of the third part, 1678, in three vols., sm. 8vo, £25.

THERE were few picture sales of any importance in November; the first portion of the stock of Mr.



W. W. Sampson, which, owing to the death of a partner in the firm, was sold by Messrs. Christie on the 25th, was confined exclusively to modern work, chiefly of a popular character. Among the old paintings sold were the following:—*The Surrey Hills*, 37½ in. by 32 in., by

H. W. B. Davis, R.A., £144 18s.; *Fair Quiet and Sweet Rest*, 51 in. by 94 in., by Sir Luke Fildes, R.A., £294; *A Highland Stream*, 47½ in. by 71 in., £997 10s., and *The Haven of Rest*, 35½ in. by 22 in., £157 11s., both by Peter Graham, R.A.; *The Severn, near Worcester*, 43 in. by 71½ in., by B. W. Leader, R.A., £420; and by the same artist, *Summer Flood*, 19 in. by 29½ in., £120 15s.; *The Surrender*, 49½ in. by 97½ in., by Sir J. D. Linton, £115 10s.; *Preparing for the Festival of Anubis*, 42 in. by 60 in., by E. Long, R.A., £152 5s.; *Summer Waters*, 51 in. by 73 in., by J. W. North, A.R.A., £131 5s.; *Sanctuary*, 46½ in. by 70½ in., by Laslett J. Pott, £168; *Barine*, 35 in. by 28 in., by Sir E. J. Poynter, P.R.A.; *Apollo and Marsyas*, 41 in. by 65 in., by J. M. Strudwick; and *The Lion at Home*, 36½ in. by 58 in., by Vestagh Géza (Budapest), £131 5s. Of the drawings, the most noteworthy were: *The Roman Wine-Tasters*, 16½ in. by 7½ in., by Sir L. Alma-Tadema, R.A., £141 15s.; and *Queen Katherine and Wolsey*, 25 in. by 36 in., by Sir J. Gilbert, R.A., £136 10s.

On the same date Messrs. Christie also sold a collection of old pictures from various sources, of which the following may be mentioned:—*Anne Bayning*, 49 in. by 39½ in., by Sir P. Lely, £220 10s.; *Mrs. Mary Robinson as Perdita*, 29 in. by 24 in., by Sir W. Beechey, R.A., after Reynolds, £157 10s.; *Countess of Derby*, 47½ in. by 38½ in., by W. Wissing, £399; *The Coronation of Marie de Medicis*, 30½ in. by 91 in., by A. Palamedes, £131 5s.; *The Entrance to the Grand Canal, Venice*, 16½ in. by 39 in., by M. Marieschi; and *The Muses on Mount Helicon*, 61 in. by 60 in., by N. Poussin, £367 10s.

The collection of Judge Bacon, which was disposed of on November 27th, also in the King Street rooms, was very largely confined to minor examples by modern artists, the fruit of the late Judge's patronage of one-man exhibitions, which was often exercised more with the kindly desire to help on a deserving artist than to make a profitable investment. Altogether 171 lots realised £2,220 2s. 6d., a substantial portion of this amount accruing from the sale of the two pictures, *Flowers in a Glass Vase*, 23½ in. by 21 in., by H. Fantin Latour, 1890, £735; and *Near Harlech, Carnarvonshire Coast*, 25½ in. by 41½ in., by B. W. Leader, R.A., £131 5s.

THE collection of the late Mr. Louis H. A. Jahn, of Hanley, for some years curator of the Hanley Museum, and a well-known art connoisseur, was disposed of by auction at Hanley on October 24th, 25th, 26th and 27th.

The collection comprised antique pottery, glass, furniture, metal-work, etc. In connection with the sale of the pottery, some remarkable prices were realised. The following were some of the principal lots with their prices:—

SALT GLAZE.—Five blocks for coffee and tea-pot spouts, incised with the marks "Edward Till, 1767," and "R.W. (Ralph Wood), 1748" (illustrated in THE CONNOISSEUR MAGAZINE, No. 101, pages 30-32), £51. Five ditto, incised with the mark "R.W., 1748," £26. Enamel-decorated jug, with coat-of-arms, crest of flowers, 8 in. high (illustrated in THE CONNOISSEUR MAGAZINE), £31. Littler (Longton Hall) bowl, blue, 12 in. wide, £22. Tea-pot, small, grey body, decorated with applied ornament of various colours, rare, £18 10s. Enamel-decorated jug, with conventional flower ornament in sprays, £15 10s. Tea-pot, in form of a house, £10. Spirit flask, embossed and coloured blue, £9 5s. Enamel-decorated coffee-pot, with figures and ornament, £7. Cream-jug, small, impressed flowers with enamel colours, £7. Tea-pot, embossed with farm scene, £6 10s.

OTHER STAFFS. WARE.—Toby jug, coloured glazes, Whieldon period, £26. Ditto, £24. Mug, with impressed and coloured decoration of "Midnight Conversation," £29. Three black basalt vases, Neale, £11 10s. China bowl, Littler (Longton Hall), £8. Wedgwood jasper relief of "Dr. Priestley," white on light blue ground, £5 10s. Tea-pot, Elers style, £2 2s. 6d. Ditto, 17s. 6d.

STONEWARE (ENGLISH AND FOREIGN).—Bellarmine, or "Greybeard," mounted in silver, fine tiger mottling, Elizabethan period, £25. Dowry pot, with low-relief frieze, "The Dance of Death," inscription and date 1590, Raeren, £21. Two jugs, Cologne ware, £15. Long-necked jug, lozenge-shaped cut decoration and blue bands, £12. Dowry pot, pewter lid, applied relief ornaments and portraits, painted with enamel colours, Kreussen, seventeenth century, £11. Jug, with impressed seal, "W.R.," Fulham, £10. Canette, with figure subject in blue, Greuzhausen, eighteenth century, £9 5s. Mug, mounted in pewter, yellow body, with relief decoration of horse in enamel, Altenburg, 1750, £8 10s.



until in the present day it reaches, not its final consummation—he explicitly states, “the realm of the art of painting, so far from being exhausted, increases its domain in every century”—but the fullest and most perfect method of expression it has yet attained. In his presentment of this view Mr. Macfall’s writing almost rises to the height of a prose epic. He tells of the spread of art among the nations with as picturesque a vigour as Macaulay describes the lighting of the Armada beacons. One realises the flame of inspiration passing from land to land, sometimes ebbing; subsiding into a few pale embers, but never wholly dead; a chance spark from an almost burnt-out pile perhaps lighting a mighty fire in a distant country, whose light invested all mankind in its radiance. To-day the flame, so far from waning, has spread to all lands, and its light is like unto the sun for brightness. There is something grandly optimistic about this view of things; whether it is true or not, it is likely to inspire greater work in the future than would a continuous harping on the glories of the past and the failure of the present age to reproduce them.

So far, one has only been concerned with the general ideas permeating Mr. Macfall’s work, and the spirit in which they have been expressed; and here let it be acknowledged that it is the most individual, and, in its power of depicting the progress of art, the most illuminative, work of its kind which has been produced. Large as it is, however, its scope is too prodigious for its dimensions. It is called the *History of Painting*; a more explicit title would have been the “History of European Painting from the Dawn of the Renaissance.” Oriental art is untouched, and the score of pages devoted to the pictures of the ancient world only suffice to give a general introduction to that branch of subject, a branch which the discoveries of modern archæologists is rendering of much greater importance than formerly. Then there are traces of undue haste in the transfer of Mr. Macfall’s ideas to paper. He confesses that “in a reckless moment he undertook to write this general survey of the *History of Painting* in a twelvemonth”—a prodigious labour to be performed in such a short period, and one which only a ready pen, inspired by a thorough knowledge of the subject, could have accomplished. Mr. Macfall has, indeed, expressed his ideas with perfect clarity, but his pen, in its efforts to keep ahead of the printer’s devil, has glided into well-worn ways of expression; particular phrases are repeated until their iteration becomes monotonous. The style is jewel-like in its brilliance, but the jewels are too frequently arranged in the same pattern. Then one would demur to the long lists of pictures with which Mr. Macfall has interpolated the lives of the greater artists. These lists are valuable in themselves—necessary, indeed, to the proper comprehension of a master’s work and progress—but one would rather that they had been inserted in the form of an addenda at the end of each biography. Coming in the midst of Mr. Macfall’s glowing periods, they are like doses of medicine sandwiched between layers of sweetmeat, and, though medicine is salutary, at most times one would prefer the sweetmeats alone.

As has already been stated, the main scope of the work extends from the beginning of the Renaissance up to the present moment. To have gone back further in anything like an exhaustive manner would have involved Mr. Macfall in labyrinths of archæological search and conjecture. The craft of the painter is older than recorded history. Before the Greeks sacked Troy, before the first stone of the Pyramids was laid, artists were recording their observations and fancies in shapely line and glowing colour. The civilisations of antiquity—those of Egypt, Assyria, Greece, and Rome—all possessed painters. Some, indeed, must have achieved profound mastery of their art, for the Greeks, who, more than any nation, possessed a cultivated æsthetic taste, ranked their painters as the equal of their sculptors. Time and the destroying hand of the invader have almost obliterated these works, but sufficient have been recovered—ransacked from tombs and exhumed from the débris of buried cities—to give us some idea of their scope and import. It is perhaps just as well that a larger proportion have not survived. Had the Huns, Goths, Vandals, Arabs, Turks, and our own Germanic forefathers, spared every piece of good art which survived to their days from the hundred centuries preceding the Renaissance, Europe would have become one vast museum, and the modern artist, already hard pressed by the rivalry of the old masters, might have been overwhelmed.

The birth of modern art dates back to the thirteenth century, when Duccio in Siena and Giotto in Florence began to break away from Byzantine tradition and seek inspiration in nature. Mr. Macfall, in company with most of our present-day writers, ranks the earlier Cimabue, not as the first of the moderns, but the last of the ancients. The two first volumes of Mr. Macfall’s work, which take us through the great period of Italian art up towards the closing days of the sixteenth century, have already been reviewed in THE CONNOISSEUR. The third volume opens with the period of Italian decline, when the flame lighted by the Renaissance, having reached its culminating glory, seemed sinking into darkness amidst the burnt-out embers of traditions whose vital force had been wholly consumed. This period of decline was not simultaneous throughout Italy. It may be said to have commenced with the death of Raphael in 1520; Michael Angelo lived on until 1564, and Tintoretto—the last of the great Venetians—until 1594. These giants left behind them only imitators. Out of this decline a new art was to emerge. The “Mannerists,” or imitators of one master, were followed by the “Eclectics,” or the borrowers from many; painters all, who placed craftsmanship before inspiration. And then came the “Tenebrosti,” or Naturalists—the men who, discarding academic tradition, went boldly to nature for their teaching. Caravaggio (1569-1600) was their leader; his art, almost brutal in its strength and realism, was anterior to that of some of the best known of the Eclectics, but the school he founded was to outlive theirs and to profoundly influence the Spanish

school at its greatest period. The Tenebrosti survived until the end of the seventeenth century; the later Venetians—Tiepolo, Longhi, Canaletto, and their followers—carried Italian art almost to the beginning of the nineteenth century, and then it flickered out, almost entirely, until our own days. To these schools and that of Spain Mr. Macfall entirely devotes the contents of his third volume, in which he gives the records, more or less adequate, of over 350 artists. It must be confessed that the author has little patience with the smaller men; a curt, pregnant phrase concerning their art, a fact or two concerning their careers, suffice for the great majority. But of masters whose achievements have widened the horizon

of art his monographs are full and appreciative; and so of Ribera, Goya, and others, more especially of Velazquez, we have biographies that are masterly in their way, combining incisive criticism with vivid phrase, so that the personalities of the men and the lesson of their art is revealed, not with the cold and often misleading accuracy of a photograph, but with the insight of a sketch by a great artist.

It would be tedious to enumerate the individual contents of each volume, so a brief summary of them will suffice. The fourth and fifth carry us through the chronicle of Flemish, Dutch, and German art up to the eighteenth century, nine hundred or so painters being noted on the way; the sixth gives the record of the French genius up to the death of Delacroix; and the seventh and eighth are devoted to English art and that of the moderns. With this latter and final volume Mr. Macfall reaches the climax of his work in his account of Turner, whom he describes as "the supreme artist in painting of our race; in the realm of landscape the supreme artist of all time," and adds, "Turner, in the poetic employment of colour, in the wide gamut of colour music, in the prodigious power



THE EYES OF HEROD
FROM OSCAR WILDE'S "SALOME"

BY AUBREY BEARDSLEY
JOHN LANE

of the orchestration of painting, stands above all other achievements. That Turner should have reached to this prodigious achievement in the realm of landscape is the more extraordinary, since other painters, as mere painters, have been greater craftsmen than he. Velazquez and Hals, Rembrandt and Titian, Watteau and Vermeer, knew no such adventure in the realm of colour. One is more subtle, another more tender, another more absolute in his craftsmanship, but their range of artistic utterance is small compared with the eagle-flight of Turner." This is perhaps as fine an appreciation of the artist's powers as has ever been penned. It is a pity that in Mr. Macfall's picturesque monograph, while

doing ample justice to Turner as an artist, he does less than justice to him as a man.

It may be seen from the author's eulogy of Turner that in his survey of art he is inclined to rank colour above form, and range of expression above technical mastery. Mr. Macfall is perfectly entitled to hold these views, but hardly to abuse those who differ from them. Art appeals to every person in a different manner: to one the manipulative dexterity with which pigment is put upon canvas to express the artist's meaning may be the measure by which he gauges mastery in painting; to another, the artist's power of expressing his conceptions in flowing resonant line; to a third, the range of imagination shown in those conceptions; to a fourth, the artist's mastery of tone; to a fifth, the combination of all these qualities; but the list might be extended indefinitely. The point is, that there is no absolute standard by which art can be judged. Mr. Macfall in his criticism of critics has failed to remember this, and by this failure has weakened the effect of his work. He speaks with contempt of "bookish" critics, and writes as though no one but an artist has any fitness to be a judge of art. The history

of painting proves the reverse to be the case. The bitterest opponents of new movements and the least tolerant of critics have always been artists. That a man has power to paint in one particular style almost disqualifies him from being a judge of work conceived in other styles. If he paints with conviction, then he must believe that his method of painting is the best, and will decry all other methods. There are other minor defects in Mr. Macfall's book; he is occasionally inaccurate in detail, his notices of artists are not always consistent with the range of their achievement; but taking it in its entirety, the work is the most individual and comprehensive record of painting as a whole that has yet been written. Its value is much enhanced by the fine series of full-page plates in colour—200 in all—with which the eight volumes are illustrated. These reproductions are as a rule excellent in quality, and, for the most part, well selected.

THIS is not the age of great diarists; our leisured ancestors who kept lengthy journals for their own amusement, and occasionally for the edification of posterity, find few imitators in the busy times of the present, when diaries are used for strictly utilitarian ends rather than pleasure. Those published by Messrs. Charles Letts and Co. (3, Royal Exchange)—a large and varied selection—are nicely calculated to meet all the exigencies of modern life. The business man will find among them a fine assortment of desk diaries, too large to be easily mislaid, and an even greater number of smaller diaries shaped to fit every sort and size of pocket. Ladies are equally well catered for, and school-boys and boy-scouts have their special issues. What is noteworthy about all the issues is their good quality of paper, with surface nicely adapted for penmanship, and the strength of their bindings, however dainty the materials in which they are wrought. No more useful New Year's gift could be found than one of these handy volumes.

THE catalogue of engravings and drawings issued by Messrs. E. Parsons & Sons (45, Brompton Road) includes many interesting items. Portraits are well represented, there are a few Bartolozzi prints, and a fairly comprehensive selection of the smaller plates after Constable, engraved by that ill-fated genius, David Lucas. A number of aquatints in colour of views in Great Britain should be popular, judging by the increasing demand that exists for examples in this method. What, however, will be of chief interest at the present moment are the several important drawings by Alfred Stevens, at present on view at the National Gallery, Millbank. This artist's works will probably never be secured so cheaply again as now, for he is fast being recognised as one of the great classics of the British school. Other notabilia are etchings, including examples by Legros, Whistler, and Haden and the older masters, military and sporting prints, and original drawings by Blake, Gainsborough, Cruikshank, Rowlandson, and others.

"Roger van der Weyden," par Paul Lafond. Collection des Grands Artistes des Pays-Bas. G. van Oest & Cie., Bruxelles. 3s. 6d. net. "Sculpture aux xvii^e et xviii^e Siècles," par Henry Rousseau. G. van Oest & Cie., Bruxelles. "Jacques Callot, Maître Engraver (1593-1635)," par Pierre Paul Plan, Fascicule V. G. van Oest & Cie., Bruxelles.

THE two new volumes in the "Collection des Grands Artistes des Pays-Bas" are very welcome, the *Roger van der Weyden* in particular. Much has been written about this great Flemish primitive, but we do not know any other monograph that deals with him and his work. The author had a difficult task, for there are many debatable points in his life and attributions that want careful consideration. M. Lafond has come through the ordeal with success. He argues with sense and wide knowledge, and his judgment in most cases will be generally accepted. The Flemish painters of the fifteenth century borrowed not only each other's ideas, but figures and groups, so that it is often impossible dogmatically to assume that this or that picture is by any one master. In many cases master and pupil worked on the same painting, and the problem to be solved is the division of labour, for those artists were so purely imitative that the work of the members of a guild or atelier had a very strong resemblance. Hence the confusion of opinion among critics as to attribution. For example, *Luc Peignant le portrait de la vierge*, in the Alte Pinakothek in Munich, is one of several similar versions of the same subject, and the question is—Which is the original? In his fully authenticated panels Roger excels all his compatriots in emotional and spiritual fervour, and his influence powerfully moved his contemporaries, especially his pupils Memling and Martin Schöngauer.

The *Sculpture aux xvii^e et xviii^e Siècles* is interesting more from the historical than from the artistic point of view. In the early part of the volume Mr. Rousseau considers sculpture in its *intimité* with architecture, passing finally to statuary isolated from any architectural design. Most of the sculpture of those centuries was brilliant in achievement, but it had little originality. It was boisterous in its emulation of Michael Angelo and Bernini, or dull with the mannered grace of the Græco-Roman gods and goddesses, as testified by certain statues in the gardens at Versailles, by Buyster, Desjardins, and Gaspard Massy. One of the finest things reproduced in the book is the bust of Louis XIV., by Jean Varin. It has the distinction of a portrait-bust of the best Roman period. The work of François du Quesnoy has power and charm, but his group of *Enfants Musiciens* is merely a suave and graceful imitation of Renaissance *putti*, those of Della Robbia rather than the lustier types of Donatello, from the Prato pulpit or the Cantoria of Florence.

The fourth and fifth parts of *Jacques Callot* complete this fine work on the famous French engraver. His variety and facility were extraordinary, but his art found its most perfect and pleasing expression in topographical subjects like *La Petite Vue de Paris ou le Marché d'Esclaves* (718). The figures have wonderful vivacity, and there is an admirable feeling of space and light in the large

square. His force of characterisation is exemplified in his single figure, and his grotesque fancy revels in *La tentation de St. Antoine* (888). The illustrations in the volumes under review are excellently reproduced.

PROFESSOR C. J. HOLMES is one of the best equipped of our writers on art. To the gift of literary style he adds the qualification of a thorough knowledge of art from the stand-points of a painter, a critic, and an archæologist, a sufficient guarantee that what he says will be said, and worth the saying. In his *Notes on the Science of Picture Making* he gave us what is perhaps the most instructive

and understandable work on the theory of painting which has yet been written, and his newly-issued volume, entitled *Notes on the Art of Rembrandt*, may be regarded in some sense as a supplement of the earlier work. The principles set forth in that regarding the theory and practice of picture-making—the term “picture” being taken in its wider significance as including drawings and engravings as well as paintings—are illustrated in the new book by a critical record of the different phases of Rembrandt’s art career, in which his methods and ideals are compared with those of other representative great masters. In his opening chapter Mr. Holmes lays down the dictum that “an artist in the end stands or falls by his personality.” With this concise enunciation of an essential truth no one is likely to fall foul, but the author’s statement that “the artist . . . must harden his heart to the opinion of the society around him, and must make no compromise to win its approval,” is open to objection. Rembrandt, however, so far as his own person was concerned, is a concrete example of the truth of Mr. Holmes’s views. His genius carried him far beyond the range of the taste of his own days, and made him the forerunner of modernity. Mr. Holmes traces its development step by step, illustrating its various phases with an admirably selected series of reproductions chiefly taken from the artist’s etchings. The writer is at pains not only to elucidate the immediate significance of the Dutch master’s work, but to find out in what way its method of expression was attained, and how it compares with that of other great masters. In this manner he has produced the most illuminative and logical exposition of Rembrandt’s art and its relation to the art of all time that has hitherto been put before the public in a popular form. One word of condemnation must be added. The book is destitute of an index. This might be forgiven if the work were of an ephemeral nature, destined to be laid aside when once read; but every reader who is interested in the achievement of Rembrandt, and of the other masters—Titian, Hals, and Vandyck—whose art is expounded with much fulness, will certainly desire to keep it for reference, and to him the omission will rob the book of much of its value. It is to be hoped that the fault will be remedied in a future edition.

THE issue of a new edition of *Salome*, with Aubrey Beardsley’s superb illustrations, even though the latter

“*Salome*,” by
Oscar Wilde, with
sixteen drawings
by Aubrey
Beardsley. (John
Lane. 5s. net)

are somewhat shorn of their original dimensions, will be welcome to all admirers of the most individual pen-and-pencil artist of the last decade of the Victorian era. Oscar Wilde’s writings and Beardsley’s drawings, though they never met with general acceptance from the multitude, and though their spirit was decadent, were both perfect in their way. If not the highest art, it was the most exquisitely expressed of its generation, and formed the swan-song of the Victorian era. This edition of *Salome*, handy in size, moderate in price, and having the advantages of clear type, good paper, and dainty setting, should meet with wide-spread acceptance.

THE stories of Hans Christian Andersen have never been illustrated so beautifully as in this sumptuous

“*Stories from
Hans Christian
Andersen*”
Illustrated by
Edmund Dulac
(Hodder &
Stoughton. 15s.)

edition, containing reproductions of water-colour drawings by Mr. Edmund Dulac. An artist who explores the realms of *faërie* must be able to give local colour without locality, to picture the scenes of the “never, never land” so that they seem real, yet not with the reality that can be associated with any particular spot on the earth’s surface; or else the atmosphere of magic and mystery will vanish and the events depicted be reduced to the level of the prosaic happenings of this work-a-day world. Mr. Dulac succeeds as few have done before him in achieving this. His illustrations are *versimilitude* itself, so far as regards the details of the stories they picture; not an iota has been left out, so that the youngster who gets this delightful gift-book will be able to count the multitude of mattresses through which the princess felt the pea running into the small of her back, and to see many other of the great Danish story-teller’s conceptions, realised in delightful form and colour. But even in those stories to which actual locality is given the artist has not been tempted to vulgarise his transcripts by any attempt at literal realism. Thus when he introduces us to China, it is the China of the willow-pattern plate, and not the China which occupies such a large share of the attention of our ministers and merchants at the present moment. Though Mr. Dulac has fulfilled what should be the chief end of his endeavours, the pleasing of the younger readers, he is also able to delight the eyes and minds of the older generation. His drawings are beautiful examples of skilled artistry. Their coloration is at once rich and refined, the draughtsmanship fully adequate, while in many instances their composition shows an originality which would be more apparent did not its masterly spacing and arrangement disguise its unconventionality.



MUCH of the art of the Victorian era was bad, but it was rarely offensive. Some of the more advanced phases

The New English Art Club and the Camden Town Group

of the art of the present day are both. The badness of the Victorian work was in its weakness and want of feeling; it resembled a namby-pamby song sung by a singer with a voice of small compass, while the later work may be likened to an attempt to render an oratorio on a steam syren. One was moved to these reflections by contemplating some of the pictures shown by the Camden Town Group at the Carfax Gallery (24, Bury Street, St. James's) and in a lesser degree by a few of the examples at the New English Art Club Exhibition. In the former exhibition one may cite the *Port de Mer* of Mr. P. Wyndham Lewis as an extreme example of advanced art; it represented—or rather was supposed to represent—three loafing fishermen in intense sunlight. The three figures were suggested by grotesque arabesques, the sunlight by a blaze of yellow paint. The work, by reason of its eccentricity, intruded upon one's attention. In an exhibition containing a smaller proportion of *bizareries* its effect would have been even more compelling, just in the same way that a vocalist singing discordantly at a high-class concert will compel the ears of all his audience. Mr. Lewis has doubtless the merit of good intentions, but good intentions alone do not constitute good art,

and one is compelled to ask the *raison d'être* of the phase of art of which this picture is a typical example. It is clearly not a representation of nature. A person who had never seen fishermen or sunlight would be made none the wiser concerning their appearance by studying the work. If it is to be taken merely as a symbol of the objects suggested, this classification at once places it in a lower grade of art to orthodox work. The use of a symbol is to suggest an object or an event which cannot be literally depicted. The suggestion it conveys is altogether independent of its artistry, and is almost entirely contingent upon the preconceived associations it

has power to awaken in the mind of the spectator. Thus two laths of wood crossed together may, under certain conditions, vividly recall to a Christian the events of the Passion and Redemption, while possessing no meaning whatever to a heathen. Mr. Lewis's symbolisation of the three sailors is tantamount to a confession—though he may not regard it as such—that he was unable to paint them. If as a third alternative one is to regard the picture purely as a decorative effect, a massing of form and colour into a rhythmical but somewhat garishly-hued pattern, then its excessive simplification renders it a decoration of a very elementary character. It would be possible for a clever workman to make a fairly satisfactory replica of the picture by means of stencils. One has singled



MAGDALEN PLAYING THE LUTE BY THE MASTER OF THE HALF-LENGTH FIGURES WEBER COLLECTION



Margaret, Queen of Scots, wife of James IV. of Scots (1503.)
The drawg by E. S. Davis from a paintg on Panel by Jan de Mabuse Hampton Court

out Mr. Lewis's work for special mention, not because it is bad of its kind, but to emphasise the fact that the phase of art it represents is of a very elementary order. It may be more difficult for an artist to paint these post-impressionist pictures than orthodox ones, in the same way as it would be difficult for an educated man to adequately express himself in the one or two hundred words which are sufficient vocabulary for a savage; but the merit of having partially surmounted such difficulties is not worthy of the labour expended in the achievement. Mr. H. Gilman's nudes, if conceived under a different inspiration, were equally unorthodox, and effectively disguised all appearances of beauty in the human form. There were other extreme works, chaotic in their design and violent in their colour, and with them some beautifully expressed examples of beautiful art: Mr. Henry Lamb's two figure subjects, exquisite in their restraint; Mr. M. C. Drummond's *At Dusk*, with its fine tonal quality, and his well characterised portrait of *Mr. Charles Ginner*; *The Bridge* and *The Glass Door*, by Mr. Walter Bayes, both expressed directly, forcibly, and without affectation; and the brilliant *Sunshine* of Mr. W. Ratcliffe.

In the exhibition of the "New British Art Club" the extremists were happily in a minority. Mr. Augustus John's two pictures, the much debated portrait of the *Rt. Hon. H. C. Dowdall, Lord Mayor of Liverpool*, and his cryptic *Forza è amore*, were the most striking works on view. Their originality was unquestioned, but their success was by no means unqualified. The portrait of the Lord Mayor represented him in his robes of office, accompanied by his mace-bearer, the figure of the latter being kept in subordination by the device of representing him in the act of ascending the flight of stairs by the top of which the mayor was standing. Mr. John's treatment of the robes and insignia of office was broad and fluent, almost too strong, indeed, for his more subtle handling of the flesh-tones. The faces of the two figures seemed to retire into the background, and failed to dominate their gorgeous accessories. One would hazard the opinion that while Mr. John was painting the picture the dominant thought in his mind was less to place the personalities of his sitters on canvas than to make a beautiful and unconventional work of art. In this he has succeeded, and the measure of his success must be judged by the strong appeal this rhythmical and emotional work makes to one's æsthetic sensibilities which the orthodox portrait leaves unmoved. In his *Forza è amore* Mr. John has essayed greater things, and if he has not wholly succeeded, his failure is more successful than most successes. The painting is thin, the background and foreground alike painted with a naïveté which disdains any attempt at imitative realism, and neither the drawing nor painting of the three figures is convincing, yet, despite its faults, the work possessed a peculiar fascination. Its rhythmical flow of line and vivid—almost crude—cadences of colour convey a haunting sense of beauty to the mind, the more enthralling perhaps because it was more suggested than actually expressed on the canvas. Another unconventional work was Mr. C. J.

Holmes's *Saddleback, from the South-west*, a simplification of a sunset effect, expressed almost wholly in three flat masses of colour—pink and gold for the sky, and green for the rising slope of the mountain, until it reached a short spur of purple precipice. The work was beautiful as a piece of purely decorative painting; as a suggestion of the feeling of the majesty and weight and the atmospheric environment of mountain masses, it fell far short of the same artist's *Saddleback, from the East*, and *Glanamara*, while it lacked the subtle tenderness of tone of his *Fell Sikes*. Mr. Mark Fisher's principal landscape, *In the Garden*, was handicapped by being placed next to Mr. John's brightly-coloured figure-piece, which made it appear blackish in tone, and its handling scratchy. Seen in more congenial company, its unforced sincerity and restrained power would assert themselves at their true value. Mr. P. Wilson Steer was as vigorous and breezy as usual with his *Path of the Storm* and its fine sweep of cloud. Mrs. Evelyn Chiston, in her picture of *Purbeck*, had put upon canvas the curious, almost metallic, brightness of sunshine on a stormy day, but her cloud-forms were too heavy and lacked atmospheric gradation; and Mr. Alfred Hayward, too, had been somewhat heavy-handed in his *Chateau Gaillard*. Of the figure subjects, besides those already mentioned, *The Black Turban*, by Mr. W. G. von Glen, a portrait of a pretty girl, was painted with breadth and vigour. Mr. Henry Lamb, if he still showed the influence of Mr. John in his "portrait," did so not in the guise of an imitator, but rather as an original artist working upon parallel lines. His refined colour and delicate technique are all his own, and are the more to be appreciated that at the present moment too many of our artists sacrifice every other consideration to that of strength.

THERE is a close affinity between the arts of Isabey and Diaz—Narciso Virgilio Diaz de la Peña, to give him his full name—and that their pictures hang well together was shown by the representative exhibition of these artists' works at McLean's Galleries (7, Haymarket). Isabey was not a great master, and yet there is that in his pictures which keeps them perennially in fashion. His brush was fluent, his colour jewel-like in its brilliancy. He was not competent to express the deeper emotions of life. His *After the Repast* at Messrs. McLean's exhibition, representing an outraged husband confronting a wife over the body of her lover whom he had just killed, was wanting in the tragic note; but in his handling of the lighter scenes, where his power of depicting rich costumes, picturesque gardens, and old mansions came into play, he was excelled by no one. Diaz, too, loved the bright side of existence. His forest glades are always lighted by bursts of sunshine; his charming Watteau-like figures know no anxieties or cares. He was greater than Isabey; within a narrow scope, indeed, one of the greatest of the moderns. His beautiful revelations of woodland scenery, with the light glancing on the foliage, have in their way

never been bettered. A couple of charming examples of this phase of his art were shown in *Sunshine through the Trees* and *Autumn Foliage*.

THE desire to have their portraits painted still remaining the ruling passion of British patrons of art, one would imagine that the facile brush of Mr. Antoon van Welie, the well-known Dutch artist, whose work is now on view at the Mendoza Galleries (157A, New Bond Street), would soon find plenty of employment on this side of the Channel. He has the gift of making a pleasing and characteristic likeness without sacrificing the pictorial effect of his work. Among his sitters have been Pope Pius IX. and Sarah Bernhardt, the latter especially, a pastel, being very successful.

AT the Carlton Galleries (6, Pall Mall Place, Pall Mall) there is an interesting collection of works of what may be termed the masters before 1850, few artists after that date being represented, and the great bulk belonging to much earlier periods. Some of the more interesting pictures belong to the great periods of Dutch and Flemish art. The bulk of the works, however, are of the English school of the eighteenth and early nineteenth centuries, and include examples by some of the best-known painters of this period.

THE fine portrait of *Lord Fisher of Kilverstone*, by Sir Hubert von Herkomer, R.A., which was shown in last year's Royal Academy, has been reproduced by the artist himself in his new autographic method on stone, and proofs from it are now being issued by Messrs. Tatton and Chisman (Craven House, Kingsway, W.C.). The original portrait is one of Sir Hubert's finest works, the painter's power of characterisation being rarely better shown than in his picture of the veteran but ever active Admiral of the Fleet. Though the plate is a little heavy in tone, it forms a thoroughly adequate reproduction of the original, the more so as the latter was largely dependent upon its chiaroscuro for its effect, and thus there is practically nothing lost in the translation of the colour into black and white. As a fine plate of one of England's greatest admirals, the new issue should command a popularity which should speedily exhaust the limited issue. It is interesting to know that Her Majesty Queen Alexandra is one of the earliest subscribers to the work.

MR. WILLIAM STRANG, A.R.A., is endowed with so many of the great qualities of genius that it is not surprising to find him possessed of some of its eccentricities as well, among them being a desire to wander from the paths marked out by Providence

as his sphere of action to others for which he has no special affinity. Putting it broadly, while nature intended him to be a poet, he desires also to become a preacher. Thus it is that in the exhibition of his later etchings at the galleries of Messrs. James Connell & Sons (47, Old Bond Street), while all the work was stamped with the impress of originality, some of it repelled more than it attracted. Wholly beautiful were his visions of the idyllic age, where in flowing, supple line and with rich and sensuous coloration he reveals the joys of the nymphs and shepherds in the forest groves of Arcady. Beautiful, too, were his transcripts of landscape; truly observed, set down in all sincerity, yet transformed into something more poignant and touching than nature by the alchemy of a poetic mind. His portraits, though the gradations of the flesh-tones were somewhat coarsely observed, were convincing and powerful in their characterisation. But when Mr. Strang invaded the realms of religion and polemics, his conceptions fell to a distinctly lower level. In £72,000, a satiric representation of a group of experts clustered in front of Holbein's *Duchess of Milan*, he wasted his talent in telling what might have been told better by an artist in *Punch*. In his *Christ Mocked* the principal figure was feeble and altogether wanting in dignity; and though the *Vision of the Prodigal* showed us the prodigal himself and his swine represented with the feeling, the ease, and the power of a great master, the visionary semblance of the father intruded upon the scene in an aspect of commonplaceness and insignificance.

THE sale of the collection of the late Eduard F. Weber, which is announced for the 20th of next month, at Mr. Rudolph Lepke's well-known auction rooms in Berlin, is an event which will attract connoisseurs from all parts of Europe. The collection took over thirty years to form, and includes examples of nearly all the older Continental schools, though these are very unequally represented. The German, Dutch, and Flemish sections are especially strong, comprising among their contents many typical works by the greater masters; the Spanish school is also well represented, the Italian schools less adequately, and the French school by only a few early examples. The catalogue of the sale, from which the illustrations to this note are reproduced, is a sumptuous and profusely illustrated volume, prefaced with a foreword by the well-known German critic, Max J. Friedländer.

IT is curious how the most trifling traits of an artist's character affect his art, so that his career may be made or marred by some peculiarity seemingly unworthy of a biographer's notice. Raeburn one would include among the celebrities thus affected; the range of his highest expression in portraiture embraced three-quarters of humanity—men of nearly every age and type, women of a ripe age, but rarely young women or children. His

failure in this last respect is marked; no artist has given us more virile or intellectual types of manhood, and none has equalled him in his renderings of matronly womanhood; but when he tries to give us the vivacity, the sentiment, and the fascinating charm of youth, he descends many degrees in the scale. Here one cannot place him as the peer of Gainsborough, Reynolds, or Romney; not even of Hoppner or Lawrence. Yet the failure, a comparative one only, can neither be imputed to faulty artistry nor to lack of intellectual insight; one is

driven to ascribe it to Raeburn's deficiencies in the lighter phases of small talk. The tongue of a portrait painter, it must be remembered, is only a less potent implement of his profession than the brush. If he cannot ply it with sufficient liveliness to keep his sitters' countenances alight, he had best take to landscape painting, for though he may reproduce their features, he can never penetrate to the personalities lying behind. Reading between the lines of Raeburn's latest and best biography—that by Mr. James Greig, which contains the substance of all the earlier ones with many interesting additions—one is led to infer that the artist's conversation was of too intellectual and masculine a character to engage the interest of his young lady sitters. One sitter—a young man—recounts that the painter entertained him with an able disquisition on mechanics and shipbuilding; Mrs. Terrier, the daughter of Christopher North, tells how, when as a girl she used to go to a tea-party at Raeburn's house, he used always to greet the children with the words, "Well, my little dears, what is your opinion on things in general to-day?"—a query which they never attempted to answer, and which always filled them with



PORTRAIT BY JOOST VAN CLEEF THE YOUNGER

WEBER COLLECTION

consternation. Clearly this was a man whom youth—that is to say, youth that had not penetrated the secret of his true kindness—would regard with a demure respect. The exhibition of Raeburn's works at the French Gallery (120, Pall Mall) afforded strong corroboration of the correctness of this theory. Here a score-and-a-half of pictures hung on the walls like so many mirrors, reflecting the countenances of living people; but while the men and the matrons were caught at their best moments, the young women and children had, for the most part, composed

their features into that set decorous expression which masks the faces of a congregation during sermon-time.

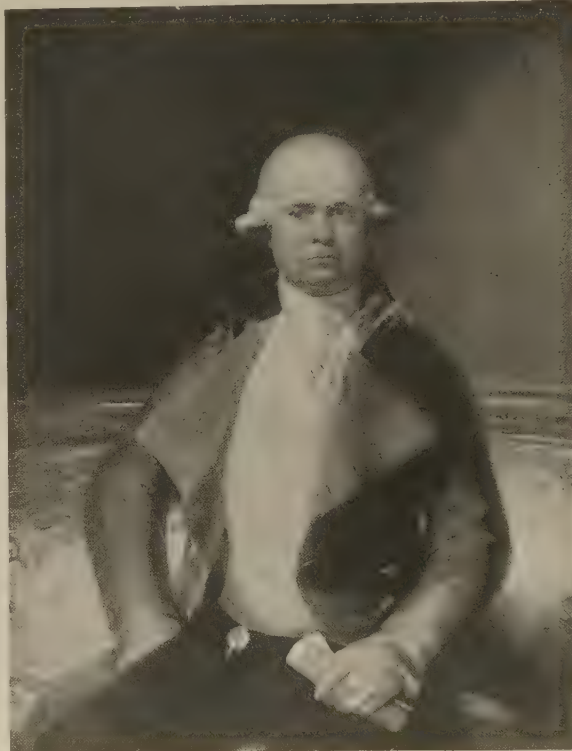
That trio of beautiful belles—*Miss Sarah Wordsworth*, *The Hon. Mrs. Grant*, and *Mrs. Irvine Boswell*—were set down in the charm of their budding womanhood so far as concerned the clear freshness of their complexions, the comeliness of their features, the softly rounded curves of neck and bosom, and the sinuous play of their hair; but there was hardly a suggestion of that archness, that coquettishness—in short, that spice of original sin, which is the crowning fascination of woman in the eyes of man. *Mrs. Tyndale Bruce* showed greater animation, yet one would think that she had interested the painter less; his handling of her picture was more summary and unsympathetic. With *Miss Lamont* Raeburn had attained closer intimacy, the eyes twinkling with humour, and the smiling mouth showed that the lady and the artist had enjoyed their converse together; but, then, she had long left her youth behind her. *Mrs. Hay* possessed a pretty matronly sedateness, and *Mrs. Malcolm* looked girlish and natural in her easy

unconventional attitude, though in this portrait the suggestion of the sitter's lower limbs beneath her dress seemed faulty. The ugly red upholstered sofa on which Mrs. Lee-Harvey was sitting, set down with uncompromising accuracy, unduly dominated the picture of that lady and her child; its stiffness and formality seemed repeated in her demeanour. The little child, however, with its arms clasped about its mother's neck, was a graceful and tender piece of characterisation. So was the figure of young John Tait looking at the watch his grandfather and namesake held out for his amusement; but in the portrait of *George and Marie Stuart*, despite the introduction of a dog and rabbit, the two children were in no holiday mood, but had sat to the painter with as stolid a demeanour as if they were in the presence of a school-master.

With most men, especially those of an intellectual type, or of robust manliness of character, Raeburn was not only at his ease, but knew how to place them in the same condition. He was a golfer, archer, and fisherman, loved to discuss points of law with a lawyer, could talk commerce with a merchant, and was an expert in natural and applied science, and a landowner. Here was a variety of interests which enabled him to get in touch with his male sitters, and the result is that his pictures mirror them in their most characteristic and congenial moods. The dozen or so representatives of the sterner sex gathered together in the French Gallery looked out from their frames with as convincing an air of actuality as they had done during their best moments in the flesh. There was Robert Allan the banker, glancing up from the paper he was reading, with the unspoken word trembling on his lips; Professor Playfair, holding his spectacles in his hand, meditating on some abstruse problem; James Veitch, Lord Eliot, his head sunk back on his shoulders as though weighted with the burden of some knotty legal decision; and Thomas Elder, Lord Provost of Edinburgh, in his trappings of office, wearing them with the ease of everyday garments, so that they appeared as fitting adjuncts to his shrewd and dignified personality. Not so happy was Captain David Birrell, of the Honourable East India Company's service. Raeburn had somewhat over-emphasised the

martial bearing of the man, showing him in an attitude of stern resolution, which, though fitting for a battlefield, seemed incongruous in the peaceful landscape amidst which he was standing. One has said little—perhaps too little—about the superb artistry of these pictures; and yet the omission is the best compliment that can be paid to it. Handling, colour, draughtsmanship, and all the other tricks of technique, are but the grammar of art; if they obtrude themselves upon the

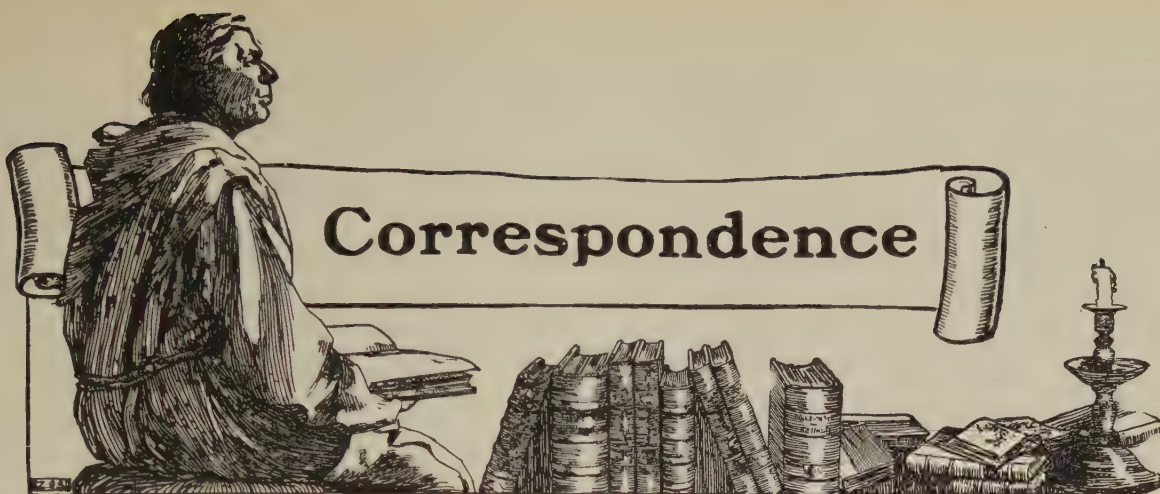
spectator's notice, it is a sign of the artist's imperfect mastery of the tools of his trade—a proof of faulty effort rather than of perfect accomplishment. Raeburn was no advocate of art for art's sake; he employed it wholly as a means to an end. His ideal was not to make pretty pictures, but to perpetuate living men and women on canvas, and he subordinated all other considerations to the realisation of his sitters' personalities. If in doing this he showed masterly brushmanship, attained exquisite qualities of tone, and rendered texture and flesh-tints in a manner that has not been surpassed, the result came not of intention, but happened as does all great art.



DON TOMAS PEREZ ESTALA
BY FRANCISCO GOYA
WEBER COLLECTION

The Fine Art Trade Guild Lectures

THE Fine Art Trade Guild have inaugurated a welcome innovation in the commercial world of art by starting a series of lectures on artistic subjects for the benefit of members and their assistants. This is an enterprise which deserves to be heartily supported. The profession of picture dealing, while calling for considerable cultivation on the part of its votaries, does not tend to develop in them a general knowledge of art. Most dealers, and even to a greater degree their assistants, are compelled by the exigencies of their business to become specialists; they know that phase of art which immediately comes under their notice with a thoroughness which would astonish most laymen, but what lies beyond is more or less out of their purview. These lectures should help to broaden the general outlook. The ones already held have been largely attended, and the names of Mr. Perceval Gaskell and Mr. Frederick Wedmore, who were among the earliest speakers announced, are a sufficient guarantee that the substance of their lectures is both authoritative and instructive.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Engravings by G. Robinson and R. Clouston.—A4,821 (Belfast).—All of the engravings were issued by a publisher whose stock of plates and engravings were disposed of a couple of years ago. The artist's proofs of *The Parson's Daughter*, *Lady Sligo*, and *Viscountess Crosbie*, realised about £1 or £1 10s. each, and *The Passing of Arthur*, £2 or £3. Though you would probably experience a difficulty in getting them for these prices, we do not think they would realise more at the present time.

Oil Painting.—A4,822 (Dundee).—Your painting is not by an artist of any special repute, but it is quite impossible for us to place a value upon it from a written description. If you cannot send the picture we can give you some idea of its value from a photograph.

Artists.—A4,823 (Reigate).—We regret we cannot trace any record of the artists about whom you enquire.

Clock.—A4,831 (Vancouver, B.C.).—Your clock with the name "Thos. Crawshaw, Renton," is probably the work of Thos. Crawshaw, of Retford, who died about 1814. If you care to send us a photograph we could give an opinion as to its value.

Dutch Painting.—A4,832 (Sevenoaks).—We cannot trace the artist you mention, and his work is certainly little known.

Artist named Protails.—A4,835 (Barnes).—Paul A. Protails was an artist who devoted all his time to painting military subjects. He was born in Paris in 1826, and was a pupil of Desmoulins. He exhibited a large number of pictures from 1857 to 1877, and died in 1886.

"Hone's Every-day Book."—A4,839 (Redhill).—If clean and perfect your book is worth about 15s.

Painting after Downman and Picture by Benjamin West.—A4,840 (Brighton).—Your painting after Downman is not likely to realise any very notable sum unless an exceptionally fine example. It is quite impossible to value without seeing it, and the same remark applies to your picture by Benjamin West.

"Not Caught Yet," after Landseer.—A4,845 (Utttoxeter).—Unless your print is an early proof it is not of much value. In any case, it is not a print for which there is any great demand.

Pictures by Fradelle.—A4,848 (Preston).—To the best of our belief there is no work by this artist which has appeared in the London Sale Rooms during the last ten years. If any have done so they have realised under £20, otherwise a record of the sale would have appeared in "Auction Sale Prices."

Engravings after Rubens, etc.—A4,852 (South Eaton Place, S.W.).—Your engravings after Rubens are of a very unsaleable character, even if in good condition. The same remark applies to engravings after works by W. W. Porter.

Engravings and Burns's Works.—A4,867 (Aberdeen).—We should be pleased to value your engravings through our columns, but it is quite impossible for us to do so without seeing them. Your edition of Burns's works is of no special importance from a collector's point of view.

Oak Cradle.—A4,871 (Wellington).—If a genuine old piece your cradle would be of considerable value and interest to a collector. Could you send a photograph? as apparently it is an interesting example.

Signatures.—A4,872 (Staines).—Signatures of famous personages of the last century are of practically no value to the autograph collector, and at the most you would not obtain more than a shilling or so for your two cards.

Colour Print by N. Bertrand.—A4,876 (Haslingden Lane).—Your print, judging from the sketch, is quite possibly of value, and there is a considerable demand for Napoleon prints of this character. If you care to send it up we shall be pleased to value it definitely, but we cannot do so from a written description.

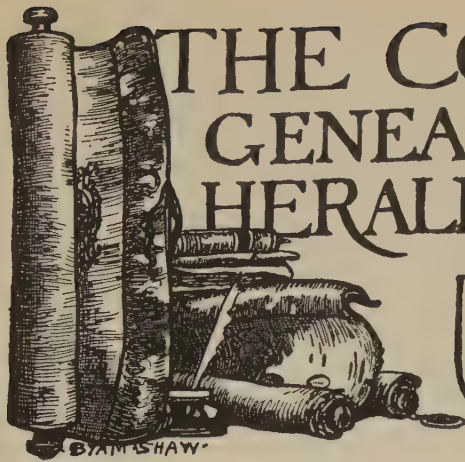
Restoration of Paintings.—A4,882 (Waltham Abbey).—It is quite impossible to estimate the cost of restoring your two paintings without seeing them, as the amount entirely depends on the extent of damage. If you care to send us clear photographs we could perhaps better advise you.

Hawaiian Coin.—A4,884 (Honolulu).—There is no value or special interest attached to your coin.

Clock.—A4,885 (Montreal).—The maker of your clock is apparently of no special note, as we cannot trace any record of his work. The clock appears to be of some interest as regards its design. If you can send a photograph we can tell you its approximate value from a collector's point of view.

Engraving by J. R. Smith.—A4,887 (Camden Road).—We fear we could not give a definite valuation of your engraving by J. R. Smith without seeing it. The value would depend upon the quality of the impression and condition.

Intaglio.—A4,890 (Exeter).—From the impression sent there is little likelihood of your intaglio being a portrait of either Wellington or Nelson. It is, to the best of our belief, a portrait of one of Napoleon's generals, and bears a considerable likeness to the face of Murat.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 35-39, Maddox Street, W.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers, by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

BURTON.—The Baronetcy of Burton, of Stockerston, co. Leic., was created 22 July, 1622, in the person of Sir Thomas Burton, of that place, Kt.; who was s. and h. of John Burton by his wife Anne, dau. of John Digby, of Coates, co. Leic., Esq. Sir Charles Burton, great-grandson of the 1st baronet, was the fourth, and last, to bear the title, he having succeeded his father in 1705. Sir Charles married but had no issue, and being in very reduced circumstances, was, 12 Sept., 1722, convicted at the Old Bailey of a petty theft, and then sentenced to transportation. Nothing more is known about him, and the title is presumed to have become extinct, but there is some probability that this was not the case. He had at least two brothers, Thomas, alive in 1741, and John, bapt. at Stockerston, 1688, living in 1711. A Richard Burton, of Stockerston, had a licence to marry Ann May, of the same parish, in 1697; and the late Lady Burton was, we believe, strongly of opinion that her husband, Sir Richard Burton, the celebrated traveller, had some claim to this old title.

BERINGTON.—A list of "English Cardinals, *temp.* Hen. 8," will be found in *Harl. MSS.*, No. 6,841, but it seems inaccurate. The names are, Reginald Poole, ob. 1558, Peter Peto, Hugh Foliott, Peter Mortimer, and Simon Brace. The second name should be William Peto, and of the remaining three we can find no trace; they are not mentioned in *Lives of the English Cardinals*.

SMITH.—The Rev. William Smith, M.A., rector of Lowther, co. Westm., married Elizabeth, dau. of . . . Wetherall, Esq., of Stockton, co. Durham, and had six sons, viz.: John Smith, D.D., preb. of Durham. William Smith, of Leeds, co. York, Student in Physic. George Smith, M.A., Fellow of St. John's College, Camb. Joseph Smith, Fellow of Qu. Coll., Camb., and Secretary to Sir Joseph Williamson. Benjamin Smith, of the Middle Temple, Student at Law. Posthumus Smith, of Durham, Student of the Civil Law.

WESLEY.—The name of the man-of-war, to which the Rev. Samuel Wesley was some time chaplain, was the "Hannibal"; his name appears on the staff of this ship 25 March, 1691, commission dated 24 June, 1689.

GORE.—A Gore in heraldry is called in the text-books "a whimsical abatement," denoting cowardice, and consists of two arched lines, one proceeding from the sinister chief point, and the other from the sinister base point, both meeting in an acute angle at the fess-point. There is no instance of it, so far as we know, in English heraldry. The Gore is sometimes confused with the Gusset, but this is formed by straight lines drawn from the dexter and sinister chief points falling down perpendicularly to the extreme base; see arms of Conyngham, in whose coat it represents an honorable charge. The arms of Ceely, co. Essex, are described as *Gules a lion rampant or, between two flanches and a gusset in base ermine*. But how this Gusset could be blazoned we must confess we do not understand.

BALL.—The Duke of Gloucester, about whom you enquire, was Prince Henry Stuart, youngest son of King Charles I. He was b. at Oatlands, co. Surrey, 8 July, 1640; died at Whitehall of the small-pox 13 Sept., 1660, unm., and was bur. at Westminster Abbey, 21 Sept. following. In a list of the "Houshold of his Maties Royall Children," dated 1641, the name of Jane Ball appears as "wett nurse" to the Duke of Gloucester, which will explain the reference in the Will of Richard Ball, of Stockwell, co. Surrey (P.C.C. 112 Twisse, 1646), to the money due "for nursing the Duke of Gloucester," though the amount of the debt certainly seems very large.

NORRIS.—The last of the three shields engraved above represents the arms of Sidney, Earls of Leicester; *argent a pheon azure*. The engraving on your Georgian silver is apparently a crest only (as you say there is no shield), and in that case we are afraid it would be difficult to trace its history, for there are between 40 and 50 families who use a *pheon* for a crest in various forms and tinctures.

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rough the cumulative effect of 19 years' continuous growth, with its
unique record of

E THAN A MILLION SATISFIED CUSTOMERS
that

HAMPTONS' GREAT JANUARY SALE

to be universally recognised as **THE ANNUAL OPPORTUNITY**
re high-class Home Furnishings at reductions which unquestionably
great saving to every purchaser.

*In addition to the surplus stocks of Cabinets and Uphol-
Furniture from our own Factories this Sale includes:*

A Manufacturer's Stock of superior Inlaid Sheraton Sideboards,
bought for cash at 50% less than the cost of production.

18,500 yards of British-made Axminster Carpeting, all being cleared
at fully 25% below manufacturer's cost price.

200 Genuine Antique Persian Carpets at a reduction of fully 25%.

See page 13

See page 20

DINING ROOM FURNITURE.

C1 48 Stuart Period Repro-
duction Antique Finish Chairs,
with cane seat and back, as
illustration. Reduced to 30/-

C2 12 Arm Chairs, to match,
as illustration. Reduced to 45/-

C3 26 Antique Finish Gate
Leg Tables, with twisted legs,
size 5 ft. x 3 ft. 6 in., as illus-
tration. Clearing at 70/-

C4 12 Oak Antique Finish Re-
production Sideboards, fitted
2 drawers and 2 cupboards, one
containing cellarette, as illus-
tration. Usual price £9 0 0
Reduced to £6 17 6



C2 45/-

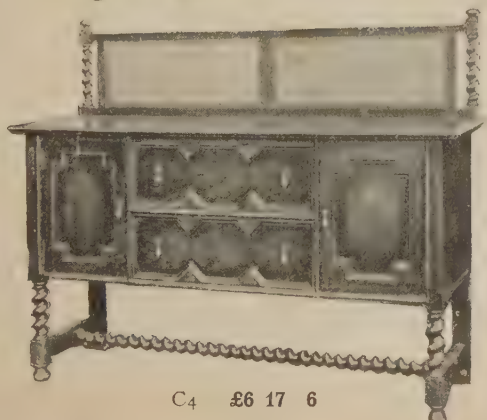


C3 70/-

C6 1 Ma-
hogany In-
laid 6 ft.
Sheraton
Design Side-
board, finely
finished.

Usual price
£30 0 0

Reduced to
£17 10 0



C4 £6 17 6

MODERN FURNITURE.



C10 12 Oak Chairs, up-
holstered all hair and
covered in morocco, as
illustration. Slightly
soiled.

Usual price £4 10 0 each.

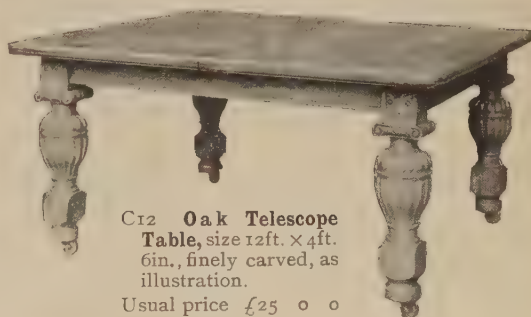
Reduced to £2 5 0 "



C11 2 Arm Chairs, to
match, as illustration.

Usual price £5 18 6 each.

Reduced to £3 0 0 "



C12 Oak Telescope
Table, size 12 ft. x 4 ft.
6 in., finely carved, as
illustration.

Usual price £25 0 0

Reduced to £15 0 0



C13 Massive Oak Francois Pre-
mier Sideboard, beautifully
carved, as illustration.

Usual price £58 10 0

Reduced to £35 0 0

C14 6 ft. Mahog-
any Adams Side-
board, with oval
glass back, fitted
2 drawers and 2
cupboards.

Usual price

£31 10 0

Reduced to

£27 0 0

C15 4 Mahogany
Inlaid 5 ft. Ped-
estal Sideboards,
fitted with 2
drawers and 2
cupboards.

Usual price

£15 10 0 each

Reduced to

£12 10 0 each

C16 6 Oak Small
Chairs, 1 Arm
Chair, and 1
Easy Chair,
upholstered seat
and back, covered
with Gobelin
tapestry, slightly
soiled.

Clearing at

£14 10 0

C17 Finely made
7 ft. Mahogany
Sideboard, inlaid
with ebony. Also
1 Telescope
Dining Table, to
match, size
7 ft. x 3 ft. 6 in.
Inclusive price

£32 5 0

Reduced to

£24 0 0

C18 6 ft. Mahog-
any Inlaid Sher-
aton Sideboard,
with brass rail.

Usual price

£26 0 0

Reduced to

£17 15 0

C19 3 5-ft. 6-in.
Mahogany Inlaid
Sheraton Side-
boards, fitted 2
drawers and 2
cupboards

Clearing at

£11 10 0 each.

C20 8 and 2 Arm
Oak Jacobean
Chairs, uphol-
stered all hair and
covered in hide.

Clearing at

Small Chairs

£2 7 6 each.

Arm Chairs

£3 10 0 each.

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MODERN FURNITURE.

C26 24 Mahogany Queen Anne Chairs, covered in morocco.

Clearing at 27/6 each

C27 8 Mahogany Arm Chairs, to match. Clearing at 42/- each

C28 6 ft. Walnut Inlaid Reproduction William and Mary Sideboard.

Usual price £38 0 0

Reduced to £27 10 0

C29 5 ft. Mahogany Inlaid Sheraton Sideboard, shaped front.

Clearing at £9 0 0



C21 8 5-ft. Mahogany Inlaid Sheraton Sideboards, as illustration. Clearing at £7 15 0 each



C22 36 Mahogany Inlaid Small Chairs, with loose seats, covered in morocco, as illustration.

Clearing at 29/6 each

C23 10 Mahogany Inlaid Telescope Tables, size 5 ft. x 3 ft. 6 in., as illustration. Clearing at £4 10 0 each

C24 12 Mahogany Inlaid Arm Chairs, to match, as illustration. 45/- each

C30 4 ft. Oak Sideboard, with 2 drawers and cupboard and glass back.

Clearing at £5 0 0

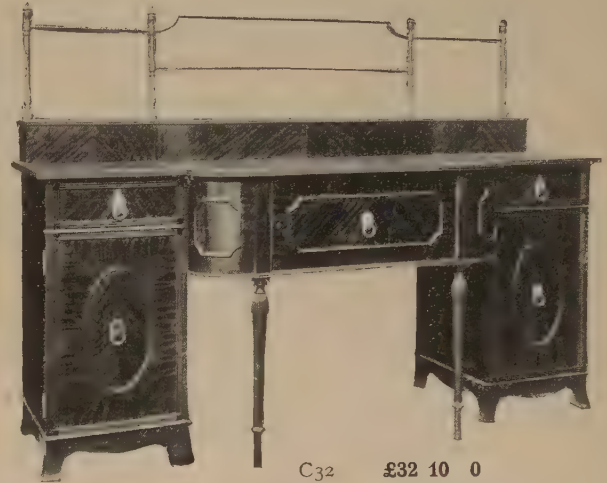
C31 6 ft. Oak Jacobean Sideboard, fitted with 2 drawers and 2 cupboards.

Usual price £23 10 0

Reduced to £20 0 0



C25 5 5-ft. Mahogany Queen Anne Sideboards, with 2 drawers and cupboard, as illustration. Clearing at £10 10 0 each



C32 £32 10 0

C32 7 Carved any 8 as illustration Usual

Reduced

C33 Mahogany Sheraton board Usual

Reduced



C34 7 ft. 3 in. Oak Sideboard, laid with pearl, fitted cupboards in top carcase and 5 drawers in bottom carcase. Usual price Reduced to

C35 English Marquetry Drawers, very fine piece. Clearing at

C39 1 Oak Wardrobe and combined, 4 ft. 10 in. x 7 ft. 4 in. high. Usual price Clearing at

C36 50 3 ft. 3 in. x 3 ft. 3 in. Oak Gate Leg Tables, as illustration. Clearing at 30/- each

C40 Fine Mahogany Cabinet 4 ft. 3 in., very finely carved. Clearing at

C41 6 6-ft. Mahogany Queen Anne Sideboards, with brass hardware. Clearing at £13

C42 1 Black Cabinet with drawers and cupboard and 2 shelves, size 3 ft. 10 in. Tautz's price Our price



C37 14 Oak Hall Wardrobes, size 3 ft. 6 in. x 6 ft. 6 in. high, as illustration. Clearing at 90/- each

C38 50 3 ft. 6 in. x 2 ft. 6 in. Oak Gate Leg Tables, as illustration. Clearing at



It is through the cumulative effect of 19 years' continuous growth, with its unique record of

More than a million satisfied Customers

that Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to secure High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

LIVING ROOM AND
DINING ROOM
FURNITURE
Messrs. Tautz's, of
100, Audley Street, W.,
specialise in Cabinets and
Inlaid Furniture,
sold for cash at a
reduction of 75%

large assortment of
WICKER
FURNITURE used at the
Festival of Empire, Crystal

See page 4



C43 84-in. Mahogany
Inlaid Cabinets, as
illustration.
Clearing at £7 15 0 ea.



C55 Louis XVI. Settee and 2 Arm Chairs, upholstered all hair, and covered in Aubusson tapestry, as illustration. Usual price £195 Reduced to £125 0 0

This Suite was used by Their Majesties the King and Queen in the Royal Box on the occasion of the opening of the Festival of Empire, Crystal Palace, June, 1911.

C56 7 ft. 6 in. Louis XV. Kingwood Cabinet, mercurial gilt mounts, finely chased. Usual price £225 0 0 Reduced to £125 0 0

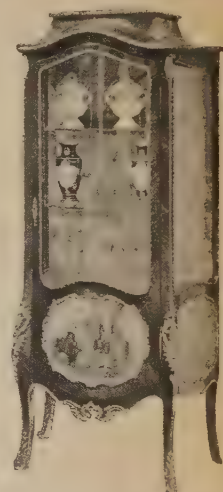
C57 3 ft. 6 in. Louis XV. Kingwood Bureau. Usual price £126 0 0 Reduced to £75 0 0

C58 Louis XVI. Gilt Bergere Chair, covered in silk. Tautz's price £15 10 0 Our price ... £7 15 0

C59 Louis XV. Gilt Arm Chair, covered in silk tapestry. Tautz's price £13 13 0 Our price ... £7 10 0

C60 Louis XV. Card Table, with ormolu mounts. Usual price £17 10 0 Reduced to £13 10 0

C61 2 ft. 4 in. Finely Carved Walnut Commode, with marble top. Tautz's price £14 0 0 Our price ... £7 10 0



C62 Louis XV. China Cabinet with Verni Martin panels as illustration. Tautz's price £37 10 0 Clearing at £13 10 0



Mahogany Arm Chairs, as illustration. Clearing at £2 6 ea.



C45 12 Mahogany 6-leg Tables, beautifully shaped and moulded, as illustration. Clearing at 40/- ea.



C44 12 Mahogany Inlaid Chairs, seat covered in tapestry, cane back, as illustration. Clearing at 27/6 ea.

4 ft. 6-in. Mahogany Carved Cabinet, with Astragal. Clearing at £6 0 0

Mahogany Hexagonal Inlaid Tables. Clearing at 26/6 each.

4 ft. 9-in. Mahogany Inlaid Circular China Cabinet. Clearing at £9 10 0

4 ft. 6-in. Walnut Inlaid Cabinet. Usual price £23 10 0 Clearing at £20 0 0

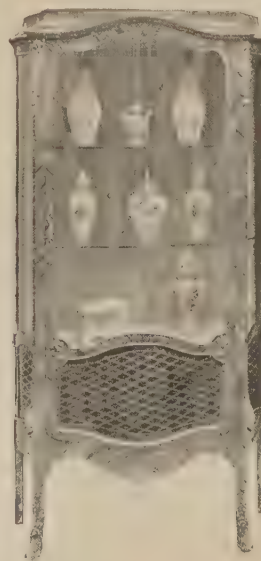
Inlaid Satinwood Cabinet, finely finished. Usual price £45 10 0 Reduced to £35 0 0

Mahogany Inlaid Palm Cabinet. Clearing at 25/- each.

Inlaid Satinwood Corner Cabinet. Usual price £37 0 0 Reduced to £20 0 0



C47 74-in. Mahogany Adams Cabinets, as illustration. Clearing at £7 18 6 ea.



C63 2 ft. 4 in. Louis XV. Cabinet, as illustration. Reduced to £18 0 0



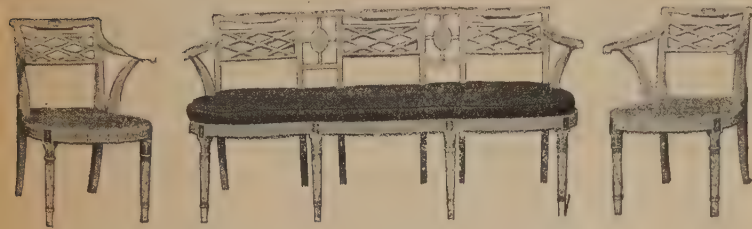
C64 2 ft. 9 in. Louis XV. Cabinet, as illustration. Reduced to £17 0 0

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MODERN FURNITURE

MODERN FURNITURE.



- C65 3 Piece Hepplewhite Decorated Suite, consisting of 5 ft. 6 in. Settee, cane seat with loose cushion, and 2 Arm Chairs, as illustration.
Tautz's price £36 0 0 Our price £16 0 0

- C66 3 ft. 6 in. Oak Inlaid with Ebony Writing Cabinet.

Usual price £15 0 0 Reduced to £5 10 0



C69

C70

C67

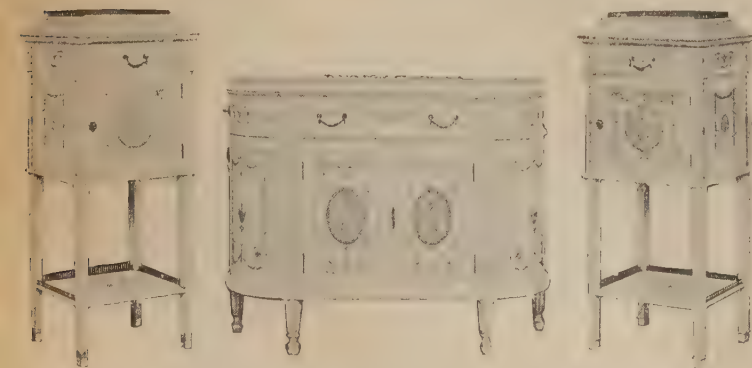
- C67 Coloured Cane Arm Chair, slightly soiled, used at the Festival of Empire, as illustration. Usual price 30/- Clearing at 22/6

- C68 80 Coloured Cane Chairs, assorted designs, all slightly soiled, used at the Festival of Empire. Clearing at from 15/- each

- C69 Coloured Cane Arm Chair, slightly soiled, as illustration. Usual price 30/- Clearing at 22/6

- C70 18 in. Coloured Cane Table, slightly soiled, as illustration. Usual price 22/6 Clearing at 17/6

- C71 20 Coloured Cane Tables, assorted designs, all slightly soiled. Clearing at from 12/6 each



- C72 4 ft. White Decorated Commode, with 2 Side Cabinets, as illustration.
Tautz's price £63 0 0 Our price £17 10 0



- C73 30 2-ft. 6-in. fitted Bureaux, Solid Mahogany, with automatic action, as illustration.

Reduced to 78/6 each

- C77 4 ft. Mahogany William and Mary Bookcase. Usual price £34 0 0 Reduced to £17 0 0

- C78 4 ft. Chippendale Bookcase, very finely carved. Usual price £85 0 0 Reduced to £50 0 0

- C79 2 ft. 6 in. Mahogany Carved Bureau. Usual price £13 10 0 Reduced to £10 10 0

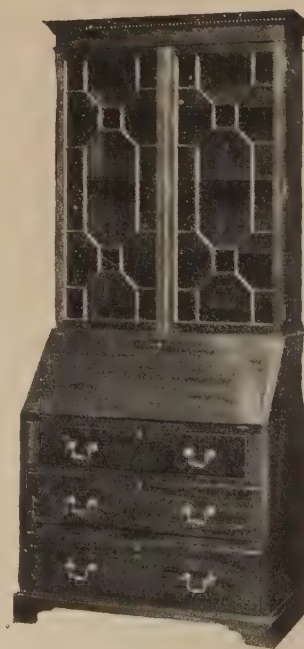
- C74 12 3-ft. 6-in. Mahogany Bookcase with Astragal doors, finely finished, as illustration.

Reduced to £7 17/6

- C80 Massive Carved Oak Bookcase, 8 ft. long.

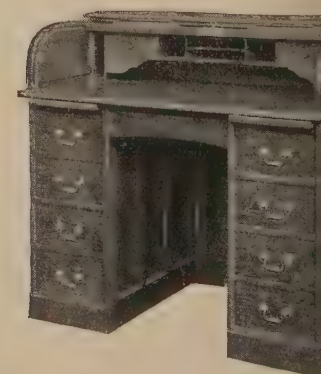
Usual price Reduced to

- C81 5 Oak Roll Top Desks, sizes, from The Festival of Empire. Clearing at from 8/-



- C75 11 3-ft. Mahogany Bureau Bookcases, as illustration.

Reduced to £8 10 0 each



- C76 12 3-ft. 6-in. Oak Roll Top Desk with oxidized handles, as illustration. Reduced to 85/-

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at Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to secure High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

MODERN FURNITURE.

Modern
off-over
CHAIRS
and
TEES
ed in this
ogue are
eed to be
all hair.



C82 15 3-Pillow Settees, hair stuffed and covered in selection of good quality cretonne, as illustration. Cushions filled with feathers. Usual price £9 5 0
Clearing at £7 15 0



Twisted Leg
Chairs, antique
with cushion
tapestry, as
illustration.
Usual price 59/6 each.
Clearing at 50/- ..

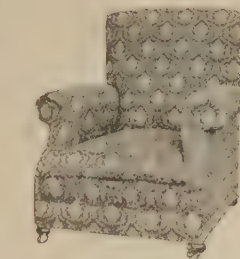


C85 18 Antique
Finish Revolving
Bookstands, as il-
lustration.
Clearing at 62/6 ea

C89 6 ft. Chester-
field Settee, uphol-
stered all hair, and
covered in selection
of tapestry.
Usual price £9 0 0
Clearing at £6 10 0

Stuffed-over Easy
Chairs, upholstered all
hair and covered in tap-
estry, as illustration.
Clearing at 85/- each.

C90 Special Line
in Basket Chairs,
upholstered in cre-
tonne.
Clearing at 10/6,
15/- and 27/6 each.



C87 17 Lounge Easy
Chairs, stuffed all hair and
covered in selection of
tapestry, as illustration.
Clearing at 77/6 each.



C84 24 Adjustable Back
Chairs, with cushions
covered in tapestry,
polished antique colour,
as illustration.
Clearing at 60/- each.



C92 50 Cane Top
Stools, antique finish,
as illustration.
Clearing at 6/6 each.



C94 22 Easy Chairs,
upholstered all hair and
covered in tapestry, as
illustration.
Clearing at 48/6 each.



C93 9 Lounge Easy Chairs,
upholstered all hair and
covered in tapestry, as il-
lustration. Usual price 90/- each.
Clearing at 70/- ..



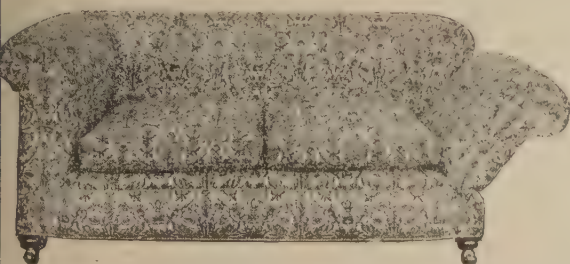
C95 24 sets Mahog-
any Inlaid Quartette
Tables, as illustration.
Clearing at 41/- each.



C102 24 Antique
Finish Stools,
with cane top,
size 20 in. x 15 in.,
as illustration.
Clearing at 14/6 ea.



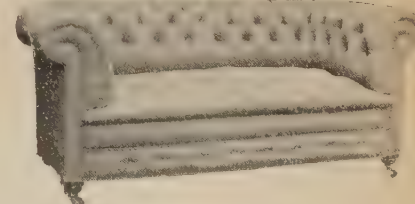
C96 12 Easy Chairs,
upholstered all hair and
covered in morocco, as
illustration.
Clearing at £5 5 0 each.



Stuffed-over Chesterfield Settees, adjustable end and 2 loose
cushions, covered in various designs and colourings of tapestry
as illustration. Usual price £10 10 0 Clearing at £8 15 0 each.

C100 12 Mahogany Inlaid
Occasional Tables.
Clearing at 38/6 each

C101 Settee, stuffed all hair
and covered in tapestry.
Usual price £12 0 0
Reduced to £6 0 0



C97 17 6-ft. 6-in. Chesterfield Settees,
with extra deep springing, cane edge,
upholstered all hair and covered in selection
of Tapestry, as illustration.
Usual price £9 15 0 each
Clearing at £7 12 6 ..

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ANTIQUE FURNITURE

has been greatly reduced, and includes (a) The whole of the Antique furniture used in the Royal Reception Rooms and the Dominions Club in the Festival of Empire, Crystal Palace; (b) 150 Old Oak Coffers cleared at 50% under their value; (c) Oddments of Brass, Pewter, C Embroideries at nominal prices.

O1 Old Carved Oak Buffet or Court Cupboard, 4 ft. 8 in. wide.

Usual price £22 10 0
Reduced to £15 10 0

O4 A large and varied stock of Welsh and other types of Dressers, with plate racks.

From £4 18 6 each.

O9 An immense stock of genuine OLD OAK COFFERS will be offered at 50% below their value, being purchased under exceptional circumstances.

O15 Old Carved Seat.

Usual price £48 10 0
Reduced to £24 5 0

O16 Another, similar in design.

Usual price £35 0 0
Reduced to £17 10 0

O2 Old Oak Welsh interior fitted with and small recesses, a tration.

Usual price £11
Reduced to £9

O28 A number of old SH Chairs, including single chairs small sets. From 25/- per



O3

O3 Old Oak Welsh Cupboard, 5 ft. wide, as illustration.

Usual price £14 10 0
Reduced to £10 15 0

Several similar pieces, useful for Wardrobes, Hall Cupboards, etc.

Greatly Reduced

O21 An old round-back Sheraton Arm Chair, upholstered and covered with old hair seating.

Usual price £12 15 0
Reduced to £9 15 0

O22 Several very handsomely decorated Hepplewhite Arm Chairs.

Usual price £15 15 0
Reduced to £8 10 0

O23 A Set of 7 Small and 2 Arm Sheraton Mahogany Chairs, with loose seats in hair cloth.

Usual price £25 0 0
Reduced to £19 10 0

O5 Old Oak Dresser, with boards and plate racks, 5 ft. wide, as illustration.

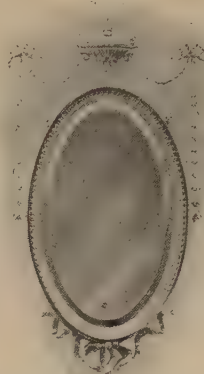
Usual price £10
Reduced to £8



C103 26 Mahogany Colour Music Cabinets, four drawers, with fall fronts, as illustration. Usual price 35/- each Reduced to 27/6 "



C112 24 Mahogany Inlaid Sutherland Tables, as illustration. Clearing at 29/6 each



C105 16 English Gilt Mirrors, size 30 x 17 1/2 in. as illustration. Reduced to 14/9 each



C106 18 Antique Mahogany Colour Corner Chairs, with loose cushion, as illustration. Clearing at 24/- each



C113 Rush Top Antique Finish Stools. Clearing at 6/9 each



C104 36 Antique Finish Reproduction Cane Top Stools, size 18 in. x 13 in., as illustration. Clearing at 10/9 each



C107 14 Mahogany Inlaid Piano Stools, with box, covered in tapestry, as illustration. Usual price 35/- each Reduced to 26/6 "



C109 100 Gilt Chairs, soiled (used at Festival of Empire), as illustration. Usual price 15/- each Reduced to 12/6 "



C110 8 Stuff-over Easy Chairs, upholstered all hair, loose feather cushion, and covered in tapestry, as illustration. Clearing at 75/- each



C108 11 3-ft. 6-in. Mahogany Inlaid Writing Tables, top lined green leather, as illustration. Clearing at 82/6 each



C111 16 Wing Easy Chairs, upholstered all hair, and covered in selection of tapestry, as illustration. Usual price 115/- each Reduced to 85/- "

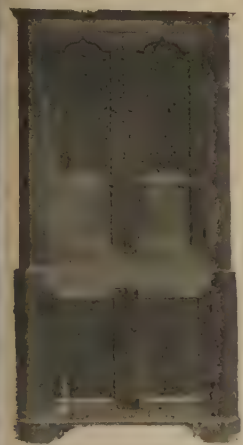
SPECIAL.—The 1911 Season's accumulation of shop-soiled Models of Chesterfields, Settees, and Easy Chairs WILL BE CLEARED AT ABOUT HALF PRICE.

It is through the cumulative effect of 19 years' continuous growth, with its unique record of

More than a million satisfied Customers

that Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to secure High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

QUE FURNITURE T CLEARANCE REDUCTIONS.



O7

Oak Corner Cupboard, fitted shelves, as illustration.

Usual price £9 15 0
Reduced to £7 10 0

and Mahogany Arm Chairs.
From 35/- each.

ft. Original Sheraton Sideboard, with cylinder fall.

price £65 0 0 Reduced to £27 10 0

teen Anne China Cabinet, on stand.

Usual price £45 0 0
Reduced to £25 0 0

ery handsomely decorated Marquee-Commodes, with marble tops.

Usual price £39 10 0 each.
Reduced to £19 15 0 ..



O10

d Oak Coffin, with carved frieze, as illustration.

Usual price £6 15 0
Reduced to £4 15 0

d Oak Coffin, with plain panels, illustration.

Usual price £3 15 0
Reduced to £2 5 0

d Oak Coffin, with carved panels, illustration.

Usual price £5 15 0
Reduced to £3 15 0



O13

O13 Old Oak Tables, as illustrations. From 55/- each.



O6

O6 4 ft. 6 in. x 6 ft. 9 in. Old Oak Bacon Cupboard, as illustration.

Usual price £15 15 0
Reduced to £12 15 0



O8

O8 Old Oak and Mahogany Bow and Square Fronted Corner Cupboards, for hanging, in great variety, as illustration.

From £2 5 0

ANTIQUE FURNITURE AT CLEARANCE REDUCTIONS.



O14

O14 Old Sheraton Sideboard, as illustration.
Usual price £17 10 0
Reduced to £12 10 0



O36

O36 3 ft. Old Mahogany Tambour Fall Writing Table, as illustration.

Usual price £18 10 0
Reduced to £10 15 0

O37 Several others in mahogany and satinwood, at similar reductions.



O48

O46

O47

O46 Several Old Chippendale Mahogany Card Tables, as illustration.
From 55/- each

O47 Old Mahogany and Inlaid Pembroke Tables, as illustration.
From 55/- each

O48 Old Sheraton Folding Card Table, as illustration. From 45/-

O49 Old Grandfather Clocks.

From 95/-

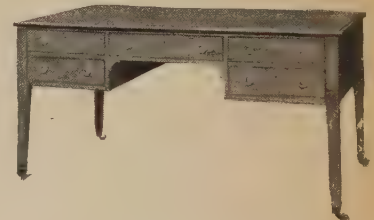
8-day ditto, as illustration.

From £5 15



O49

A large stock of Old Sheraton and other Sideboards at greatly reduced prices.



O32

O32 5 ft. x 2 ft. 9 in. Old Mahogany Writing Table, fitted with drawers, as illustration.

Usual price £12 10 0
Reduced to £7 10 0



O33

O33 Old Sheraton Secretaire Bookcase, as illustration.

Usual price £22 10 0
Reduced to £15 10 0

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ANTIQUE FURNITURE AT CLEARANCE REDUCTIONS.



O42

O42 Old Mahogany and Mahogany Inlaid Tallboy Chests of Drawers, as illustration.

From £9 15 0 each



O38

O38 Walnut Queen Anne China Cabinet, 5 ft. x 7 ft. 6 in., as illustration.

Usual price £35 0 0

Reduced to £22 10 0

O39 Another, of similar design.

Usual price £35 0 0

Reduced to £22 10 0



O43

O43 A very large collection of Old Mahogany and Mahogany Inlaid Bow-fronted Chests of Drawers, as illustration.

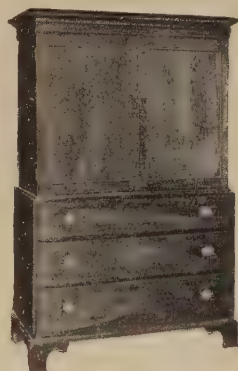
From 75/- each



O44

O44 Several Old Oak Chests of Drawers, as illustration.

From 65/- each



O45

O45 Old Mahogany Gent's Wardrobe, fitted with trays and drawers, as illustration.

Usual price £11 15 0

Reduced to £8 17 6

Several others equally reduced.



O35

O35 A large collection of Old Bureaux, in oak, walnut, and mahogany.

From £6 10 0 each.

ANTIQUE FURNITURE AT CLEARANCE REDUCTIONS.



O17

O17 A curious old Invalid's Chair, fitted with self-propelling movement, walnut frame, upholstered and covered in brown leather, as illustration.

Usual price £18 0 0

Reduced to £9 0 0



O18

O18 Old Grandfather Wing Easy Chair, upholstered in moreen, as illustration.

Usual price £7 15 0

Reduced to £5 15 0



O19

O19 Old Lounge Easy Chair, with leather cover, as illustration.

Usual price £6 17 0

Reduced to £4 10 0

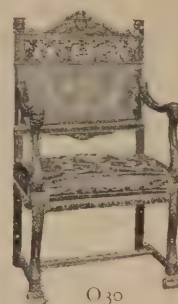


O20

O20 Old Arm Chair, handsomely decorated with marqueterie inlay, upholstered in hide, as illustration.

Usual price £16 10

Reduced to £8 5



O30

O30 Pair of very finely carved Walnut and Gilt Renaissance Chairs, upholstered and covered in old appliqué needlework, as illustration.

Usual price £75 10

Reduced to £37 15



O50

O50 A very handsome Louis XVI. Sedan Chair, as illustration.

Usual price £75 0 0

Reduced to £52 10 0

O51 Another of similar merit (Louis XV) equally reduced.

Usual price £85 0 0

Reduced to £42 10 0

O31 A pair of similar Chairs



O24

O24 300 Old Elm Chairs, of Chippendale and Hepplewhite design, upholstered seats, as illustrations. From 17/6 each



O25

O25 Arm Chairs, of similar character. From 25/- ea.



O26

O26 Corner Arm Chair, as illustration.

From 3

O27 A few Wood Seat Chairs, of similar design.

From 8/6 each.

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EXCEPTIONAL BARGAINS IN HIGH-CLASS SCREENS

OF THE LATEST PATTERNS.

Wood Frame, Tapestry, Leather and Japanese Screens at GREAT REDUCTIONS

In many cases these will be cleared at less than Half Price.



ORNAMENTAL CHINA, POTTERY, ETC.

Four-fold 6 ft. 6 in. Screen, covered in superior tapestry, finished with leather banding and nails, 24 in. folds	Reduced to £ s. d.
Usual price £3 19 6	3 2 0
Three-fold Oak Screens, with stained ash wood panels and reversible hinges, 5 ft. 8 in. high, 20 in. folds	
Usual price £1 5 0	9 6
Three-fold Mahogany Screen, glass panel in top, tapestry below, fitted with reversible hinges, 5 ft. 8 in. high, 16 in. folds	
Usual price £3 19 6	3 7 6
Mahogany Cheval Fire Screen, with glass panel	
Usual price £1 17 6	1 8 6

Hamptons are offering the entire stock of Screens purchased from J. TAUTZ & CO., NORTH AUDLEY STREET, at prices varying 0% to 75% below cost, a few of which are described below.

Mirror Screen, in painted white frame, back covered in pink silk, 6 ft. 9 in. high, centre panel 3 ft. 4 in. wide	Reduced to £ s. d.
Usual price £12 10 0	4 15 0
Four-fold Rose Silk Screen, panelled, with braid on both sides, with appliqué work on front, 6 ft. 3 in. high, panels 24 in. wide	
Usual price £7 15 0	2 15 0
Enamel Carved Frame Three-fold Screen, with cretonne panels, 5 ft. 9 in. high, panels 20 in. wide	
Usual price £5 10 0	2 10 0
Four-fold Painted Leather Screens, green ground with floral decoration, 5 ft. 10 in. high, panels 20 in. wide	
Usual price £13 10 0 Half Price	6 15 0

	Usual price	Reduced
A.B. Reproduction of Old Holland Ware, in soft blue and white colourings, various designs.		
C. 9 in. Coloured Chinese Crackle Ginger Jar	12/6 each	8/6 each
D.E. 8 in. Set of 5 Jars and Beakers, Delft ware, also in other sizes ...	19/6 set.	13/6 set.
F. 9 in. Coloured Chinese Vase, with cover, Famille Rose decoration ...	14/6 pair.	12/6 pair.
G. 9 in. Coloured Chinese Ginger Jar, with cover, Famille Rose decoration ...	7/6 each.	5/6 each.
H. 10 in. Coloured Chinese Vase, Famille Rose decoration ...	13/9 pair.	11/6 pair.
K L.M. Reproduction of Chinese Bronze, various designs, in sizes up to 2 ft. high.		
N. Bronze Flower Pot ...	5/6 each.	3/9 each.

A few Marble, Bronze and China Groups and Figures to be cleared regardless of cost.

A collection of Reproductions of Antique Chinese Bronze Vases and Ornaments at exceptional prices.

ODD VASES. Clearing at reductions of 25% to 75%

A large quantity of Japanese Screens in various colours suitable for Bedrooms, from 9/6

A few soiled Fire Screens, all at 5/-

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A Large Collection of
**Old Brass, Pewter & Copper Ware,
Old Oriental & English China,
Bronzes, Embroideries, Brocades,
Etc.**
AT GREAT REDUCTIONS.

Fine Arts.

During this Sale, HAMPTONS' extensive stock of high-class Oil Paintings, Water-Colour Drawings, Engravings (old and modern), Etchings, and Facsimiles of old Engravings printed in colours, will be offered at specially reduced prices.

This affords an opportunity to secure some very advantageous bargains in Works of Art of the highest class.

Oil Paintings by—

VAN LEVERDUNCK
ALEXANDER YOUNG
LUCCATELLI

STEPHEN LEWIN
E. C. WILLIAMS
GEORGE MORLAND

H. VAN RUITH
F. GOODALL, R.A.
and other eminent artists.

Water-Colours by—

SYLVESTER STANNARD
LILIAN STANNARD
EVELYN BISHOP

BERINGER BENDER
C. WILLIAMSON
H. SYKES

HANNAFORTH
J. E. GOODALL
J. VARLEY

A number of Framed Pictures from the Festival of Empire Exhibition and other sources will be sold at a reduction of from 30 per cent. to 50 per cent. off usual prices.

Throughout this Sale a special feature will be made of the Framing of Pictures of every description in a manner that combines quality and design with the least possible cost. Examples of these Framings are on view in the department.

The Restoring of Paintings, Water-Colour Drawings and Engravings is a speciality of Hamptons' Fine Art Department.

**LAMP SHADES
AT HALF PRICE.**

A Manufacturer's Stock of Lamp Shades, slightly soiled, are being cleared at reductions regardless of cost, from

3/6 to 21/-

A great variety of pretty hand-painted Lamp Shades, as illustration, and other designs, are being cleared at

6/9

this being

HALF PRICE.



WALLPAPERS. DECORATIONS

AT CLEARANCE PRICES.

In order to make room for our complete new collection of 1912 Designs, the whole of the present stock, which comprises the best examples of the past year, will be sold at

HALF PRICE

When small lots are left, these will be cleared at nominal prices.

**English and French
Wall & Ceiling Papers**

This varied collection, made by the best makers, contains hand and machine printed designs and colourings suitable for Reception Rooms, Halls and Staircases, Boudoirs, Bedrooms, Servants' Rooms, etc., etc. All papers in good condition.



The "Lisbon" Wallpaper, on fawn embossed ground, in rich colours (12 yds. long). Usually 3/-

Clearing at per piece, 1/6

SAMPLE PATTERNS

will be sent by post upon receipt of exact particulars of requirements. We do not guarantee, in case of small quantities, that all will be in stock. We therefore advise a prompt and alternative selection. All inquiries attended to in rotation.



The "Henley" Wallpaper, on ground with silver print (12 yds. long). Usually 1/9

Clearing at per piece,

Friezes and Borders

Many Charming Designs suitable for all rooms and for use with papers. Many are

**LESS THAN
HALF PRICE**

The illustrations on this page are typical of the designs that are being cleared.

Hamptons' Private Designs, Le Decorations and Relief Materials are all being sold at reduced prices.



The "Marlow" Wallpaper, green and pink stripes (12 yds. long). Usually 1/6

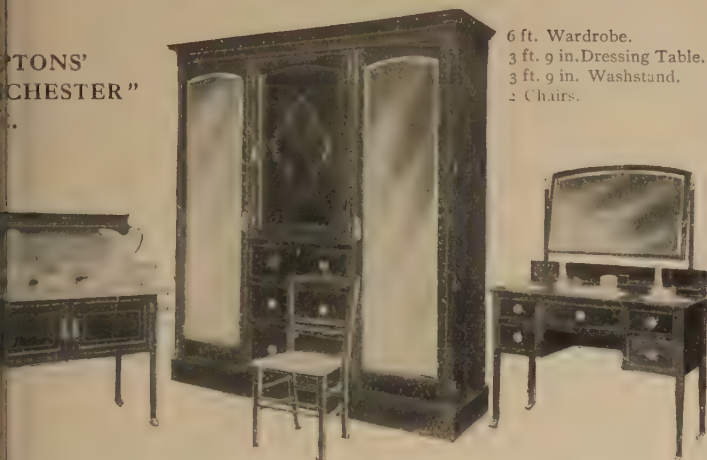
Clearing at per piece

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TONS'
CHESTER"



6 ft. Wardrobe.
3 ft. 9 in. Dressing Table.
3 ft. 9 in. Washstand.
2 Chairs.

HAMPTONS'
"SALISBURY"
SUITE.



6 ft. Wardrobe.
4 ft. Dressing Table.
4 ft. Washstand.
Towel Horse.
3 Chairs.

A fine Inlaid Mahogany Suite, with marqueterie panel and soft fancy It is hand made throughout. The fittings are of oxidized brass.
Usual price £32 10 0 Sale price £22 15 0
6 in. Solid Mahogany Inlaid Bedstead, to match above.
Sale price £3 10 0

Handsome, hand-made Carved Mahogany Suite, comprising Wardrobe with commodious hanging space and one wing fitted with shelves, bevelled mirrors, dull brass fittings; clear plate glass back to Washstand.
Usual price £40 10 0 Sale Price £34 0 0

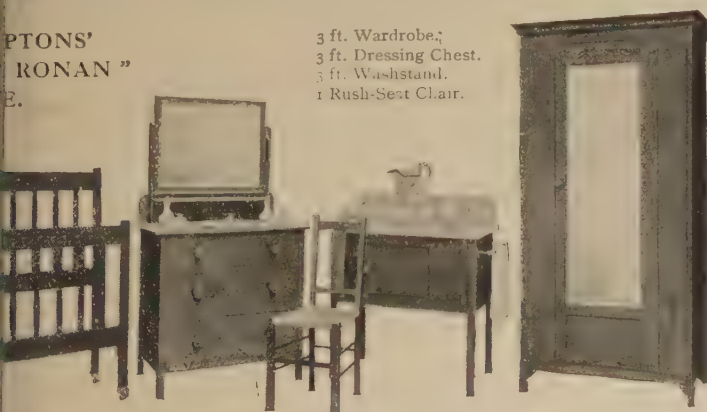
Enamelled White Suites. Wardrobe with mirror door and at bottom, Dressing Chest with 2 long and 2 short drawers, stand with cupboard, and 2 Chairs. Usual price £7 16 6
Oak Suites, comprising 3 ft. Wardrobe, 3 ft. Dressing Chest large glass, marble top Washstand with cupboard, 2 rush-chairs. Usual price £8 0 0
Solid, well-made Satin Walnut Suites. 3 ft. Hanging Wardrobe, Dressing Chest with 3 long drawers, marble top Washstand, 2 rush-seat Chairs. Four suites only. Usual price £8 15 0

Sale Price
£ s. d.

3 ft. 6 in. Enamelled White Suites. Wardrobe with mirror in door and fret-cut panels with silk curtains, 3 ft. Dressing Chest with 4 good drawers, 2 ft. 9 in. Washstand with large boot cupboard below, 2 Chairs. A very roomy suite. Usual price £11 15 0
3 ft. Fumed Oak Suites, of beautifully figured, selected wood, and with neat carvings. Hanging Wardrobe with large drawer at bottom, 3 ft. Dressing Chest with large glass and strong underframing, marble top and tile back Washstand, 2 rush-seat Chairs. Usual price £14 15 0
One only. 3 ft. 6 in. Oak Suite, as above. Usual price £17 10 0
One only. 3 ft. Fine Mahogany, as above. Usual price £20 0 0

Sale price
£ s. d.

TONS'
RONAN"



3 ft. Wardrobe;
3 ft. Dressing Chest.
3 ft. Washstand.
1 Rush-Seat Chair.

HAMPTONS'
OLD WORLD
MAHOGANY
SUITE.



4 ft. Wardrobe.
3 ft. 6 in. Dressing Table.
3 ft. 6 in. Washstand.
2 Chairs.

Highly well made of selected oak, finished rich brown colour
Heavy Solid Oak Bedstead, to match, 38/6
Clearing at £10 0 0

Thoroughly good workmanship, the carved edges being a specially interesting feature. Fine white marble top Washstand. Bevelled plates. Old brass handles.
Usual price £25 0 0 Sale Price £18 17 6

Superior, well made, plain Mahogany Suites, comprising Wardrobe, 3 ft. Dressing Chest with 3 long drawers, 3 ft. marble top and tile back Washstand with pedestal cupboard under, 2 chairs. All bevelled mirrors. Usual price £15 0 0
Plain Fumed Oak Suites. Glass door Wardrobe with drawer at bottom, Dressing Chest with 3 long drawers and large landscape glass, marble top and green tile back Washstand, and rush-seat chairs. One of our special lines. Usual price £9 15 0
Beautifully designed Mahogany Suite, inlaid with chequered panels and marqueterie. 3 ft. Wardrobe with shaped bevelled mirror, 3 ft. Dressing Chest with 5 drawers and large shaped mirror, 3 ft. Washstand, 2 Chairs. Special fittings. Clearing at 9 5 0

£9 17 6

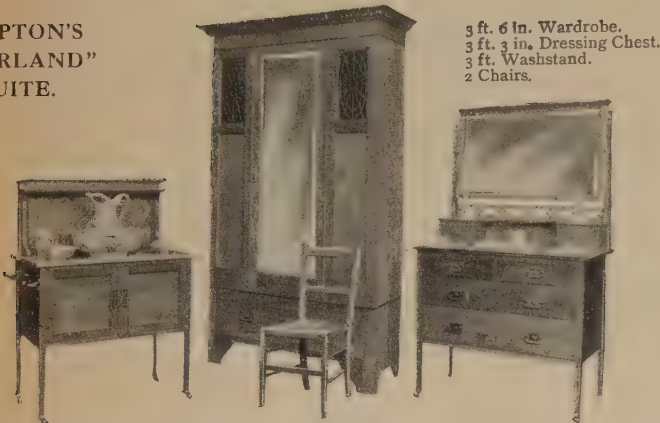
7 15 6

Two only. Very effective 5 ft. Suites, finished a good mahogany colour. Wardrobe with arch top and nicely carved panels, large roomy hanging cupboard and two drawers under; 3 ft. 6 in. Dressing Chest with 3 good drawers and jewel drawer, fine large mirror; 3 ft. 6 in. Washstand with good cupboards, marble top and tile back; 3 rush-seat Chairs. Usual price £27 0 0 Sale price £19 10 0
3 ft. 6 in. very refined Waxed Walnut Suites, of specially selected wood, and all the panels quartered, the turned legs and underframing being quite a nice feature. Wardrobe with ample hanging cupboard and long drawer, Dressing Table with 3 drawers and upright glass, marble top and back Washstand, 2 rush-seat Chairs. Two suites only. Usual price £25 10 0 Sale price £18 17 6
One Waxed Oak Suite, exactly as above Clearing at £18 0 0
Two very fine Dark Mahogany Suites, as above " £20 0 0

"The Fascination of Supreme Value"

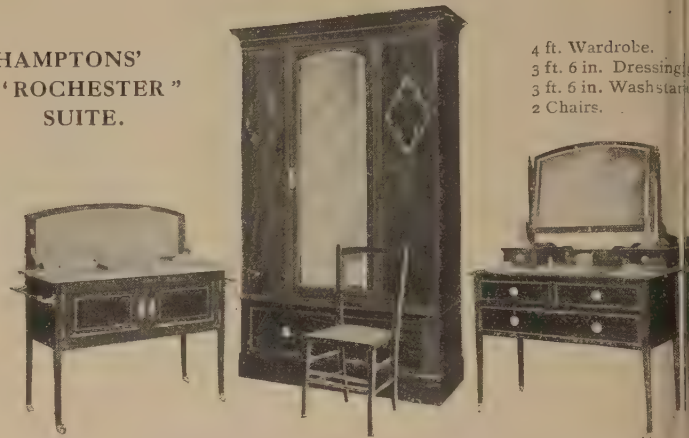
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HAMPTON'S "MORLAND" SUITE.



3 ft. 6 in. Wardrobe.
3 ft. 3 in. Dressing Chest.
3 ft. Washstand.
2 Chairs.

HAMPTON'S "ROCHESTER" SUITE.



4 ft. Wardrobe.
3 ft. 6 in. Dressing Chest.
3 ft. 6 in. Washstand.
2 Chairs.

This is a very pleasing **Fumed Oak Suite**, thoroughly reliable, all hand work, and with nice frets and fine moulding. **Clearing at the low figure, £10 17 6** larger Suite, as above. 4 ft. Wardrobe, 3 ft. 6 in. Dressing Chest, 3 ft. 6 in. Washstand, 2 Chairs. **Clearing at £13 0 0**

Fumed Oak "Queen Anne" Suite. Wardrobe with shaped bevelled plate glass door and long drawer, 3 ft. 6 in. Dressing Table with fine large glass, 3 ft. 6 in. Washstand, 2 Chairs. Usual price £23 10 **Sale price £15**
Very superior hand-made old colour Mahogany Suite. Wardrobe has 2 hanging wings with silvered plate glass doors, centre part 3 long drawers, with large hat cupboard over; 3 ft. 9 in. kneehole Toilet Table with 6 drawers and large landscape glass, 3 ft. 9 in. Washstand with cupboard and fine marble top and back, folding Towel Horse, 3 cane-seat Chairs. Usual price £36 0 0 **Sale price £28 15 0**

5 ft. Dull Mahogany Jacobean Suite. with nice carving and heavy underframing. Large hanging Wardrobe with 3 wood panel doors, the 2 outer are fitted inside with reflecting mirrors, 2 spacious drawers at bottom; Dressing Table with 2 long and 1 jewel drawer, rich marble top and back Washstand with swing towel rails, 3 rush-seat Chairs. Usual price £35 10 0 **A Special Bargain, £26 0 0**

HAMPTON'S "ROMNEY" SUITE.

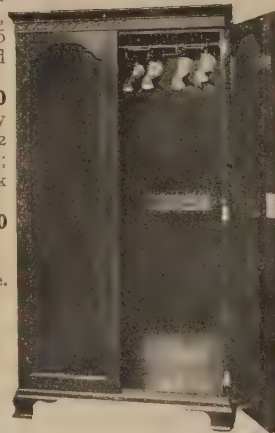


4 ft. Wardrobe.
3 ft. 6 in. Dressing Table.
3 ft. 6 in. Washstand.
2 Chairs.

Charming inlaid **Mahogany Beaconsfield Suite**, good hand manufacture, compact accommodation. A very serviceable spare bedroom set. **Clearing at £16 12 6**
ft. exceedingly effective Circassian Ash Suite, beautifully figured wood, inlaid with dark pollard oak margins, comprising 6 ft. Wardrobe with large centre mirror door, two-thirds hanging cupboard with centre rod and sliding hooks, one-third fitted drawers and trays; 4 ft. Dressing Table with good bold glass, 4 ft. Washstand with dove colour marble top and towel rails at side, 3 rush-seat Chairs. Usual price £37 10 0 **Sale price £21 0 0**
very fine well figured Inlaid Mahogany Suite. 6 ft. Beaconsfield Wardrobe with hanging cupboard, one side enclosed with long mirror door, the other two-thirds being 3 long and 2 short drawers, with full length cupboard over fitted sliding trays; fine kneehole Dressing Table with 6 drawers and large landscape mirror, Washstand, Pedestal Cupboard, Towel Horse, 3 Chairs. One only. Usual price £58 10 0 **Sale price £43 10 0**
handsome Louis XVI. White Enamelled Suite. 7 ft. Wardrobe with very large shaped mirror door, large hanging cupboards, 6 commodious drawers and sliding trays over; handsome Pedestal Dressing Table, Washstand, Bedside Cupboard, Towel Horse, 3 upholstered Chairs. This is one of our own specially designed suites and well worth notice. Usual price £97 10 0. **Sale price £70 0 0**

This is a well finished **Mahogany Suite**, good figured wood, charmingly with chequer lines and marqueterie panels; bevelled edge mirrors, oxidized fittings. Usual price £18 15 0 **Sale price £13 10 0**

5 ft. Mahogany Inlaid Suite, as above. Wardrobe with extra large hat room and 2 drawers, the top part of same being made portable for getting small stairways. **Clearing at £16 12 6**



Dark mahogany
Gent's Wardrobe
fitted with
patent
sliding
aluminium
yokes,
taking 8
complete
suits.
**Clearing
at
£9 0 0**



Reproduction
mahogany Toilet
Glass.
Size 19 in. x 15 in.
Clearing at 16/6



Small
Stool
with
adjustable
mirror
fume
**Sale
23/6**
In
any
**Sale
20/6**

BEDSTEDS AND BEDDING.

We are offering in this department a very large range of both Wood and Bedsteads. Having purchased at great reductions, we are offering same prices never before approached, for example:—

	Usual price	Sale
5 ft. 0 in. Brass Italian Bedstead ...	£16 0 0	£7 10 0
5 ft. 0 in. Brass French Bedstead ...	15 10 0	7 10 0
3 ft. 0 in. Mahogany Queen Anne Bedstead ...	3 12 6	2 10 0
4 ft. 6 in. Mahogany Inlaid Bedstead ...	10 10 0	4 10 0
4 ft. 6 in. Waxed Walnut Queen Anne Bedstead...	9 15 0	4 10 0

3 ft. Fine Mahogany Inlaid Bedstead to match suite above.

3 ft. Woven Wire Spring Mattress.
3 ft. Hair Mattress.
3 ft. Feather Bolster.
3 ft. Feather Pillow.



The Completeset:—
Usual price £7 15 0 each, £15 10 0 per pair
Clearing at £5 7 0 each, £10 14 0 per pair

3 ft. Brass Bedstead with wreath ornament, 3 ft. Woven Wire Spring Mat
3 ft. Hair Mattress, 3 ft. Feather Bolster, 3 ft. Feather Pillow,
Complete set Usual price £7 5 0 each, £14 10 0 per pair
Clearing at £5 4 0 each, £10 8 0 per pair

It is through the cumulative effect of 19 years' continuous growth, with its unique record of

More than a million satisfied Customers

that Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to secure High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

CARPETS

For index to entire contents of Carpet Section see page 23.

The Carpets herein specified are warranted to be the very best of their kind. **NO BETTER ARE MADE.**

Reduction here specified is an actual statement of fact, and we invite every one who requires carpets to very carefully examine these goods and

Compare the Prices and Quality

the best values anywhere else obtainable.

Prices quoted are for goods actually in stock, and when sold none of without any exception, can be repeated at these reduced prices.

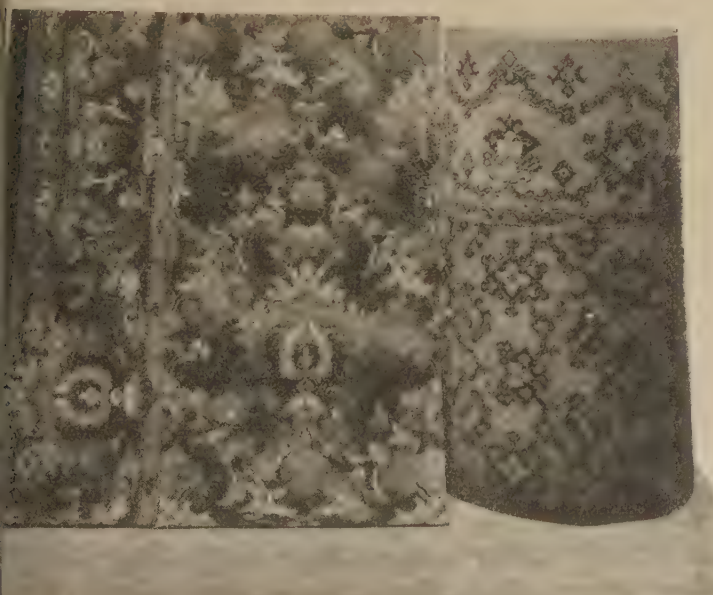
This is the only occasion on which many thousands of pounds worth of Carpets are sold for less than they actually cost to manufacture. Buyers of Carpets, therefore, especially to those who require a large quantity, this clearance affords an opportunity that occurs only once a year.

Customers are always pleased to inform everyone as to where and by whom Carpet they offer for sale is manufactured.

Carpets herein quoted will remain on view until sold.

Measurements of rooms should be brought, as no Carpets in this clearance are reserved.

Patterns of these Carpets at Clearance Reductions can be seen only in the Showrooms.



3,500 yards at 2/7½ per yard.

Lot No. 1. AXMINSTER CARPETING.

English make. The Carpets in this lot are of the best of their kind; they were manufactured by the best known British manufacturers only. They are perfect in every respect, and are of the same quality that are usually sold elsewhere at 4/6 and 4/9 per yard. There are a number of designs and colourings in addition to those illustrated above.

	Usual price.	Reduced to
ing Carpet, 27 in. wide ...	4/2 per yd.	2/7½ per yd.
minster Stair Carpet, 27 in. wide ...	4/2 "	2/7½ "
" " " 22½ in. " ...	3/11 "	2/5½ "
" " " 36 in. " ...	6/11 "	4/9 "

Lot No. 2. AXMINSTER SQUARES.

English make. Manufactured by all the most important British manufacturers. All the remnants and discarded patterns have been made up into complete bordered squares. They are, without exception, being sold at considerably less than the material cost to make. There is a large variety of designs and colourings. Sizes and prices as follows:—

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
		£ s. d.			£ s. d.			£ s. d.
7 6 x 4 6 ...		0 16 0	11 9 x 7 6 ...		2 4 0	14 2 x 12 0 ...		4 5
7 6 x 6 5 ...		1 4 0	12 0 x 7 6 ...		2 5 0	14 3 x 12 0 ...		4 5
7 6 x 7 6 ...		1 8 0	12 0 x 9 9 ...		2 18 6	14 6 x 9 9 ...		3 10
8 3 x 7 6 ...		1 11 0	12 0 x 11 9 ...		3 10 6	14 8 x 12 0 ...		4 8
8 5 x 6 9 ...		1 8 5	12 0 x 12 0 ...		3 12 0	14 9 x 12 0 ...		4 8
8 8 x 8 0 ...		1 15 0	12 2 x 7 6 ...		2 5 9	14 10 x 9 9 ...		3 12
9 3 x 9 9 ...		2 5 0	12 3 x 11 4 ...		3 9 6	15 0 x 9 9 ...		3 15
9 0 x 7 6 ...		1 14 0	12 3 x 9 9 ...		3 0 0	15 0 x 12 0 ...		4 10
9 0 x 8 3 ...		1 17 0	12 4 x 9 9 ...		3 0 6	15 0 x 11 3 ...		4 4
9 9 x 9 0 ...		2 4 0	12 6 x 12 0 ...		3 15 0	15 3 x 10 6 ...		4 0
9 6 x 9 9 ...		2 6 6	12 7 x 9 9 ...		3 1 6	15 5 x 12 0 ...		4 12
10 0 x 7 6 ...		1 17 6	12 9 x 10 6 ...		3 7 0	15 6 x 10 9 ...		4 3
10 0 x 9 0 ...		2 5 0	12 9 x 12 0 ...		3 16 6	16 0 x 12 9 ...		5 3
10 2 x 7 0 ...		1 18 6	12 10 x 9 0 ...		2 18 0	16 2 x 12 9 ...		5 18
10 3 x 7 6 ...		1 19 0	12 10 x 9 9 ...		3 2 6	16 2 x 14 3 ...		5 16
10 5 x 9 9 ...		2 10 9	13 0 x 12 0 ...		3 18 0	16 6 x 14 3 ...		5 17
10 6 x 7 6 ...		1 19 6	13 3 x 9 9 ...		3 4 6	16 10 x 14 3 ...		6 0
10 6 x 9 9 ...		2 11 6	13 6 x 9 9 ...		3 6 0	17 2 x 12 0 ...		5 3
10 10 x 9 9 ...		2 13 0	13 6 x 12 0 ...		4 1 0	17 3 x 14 3 ...		6 3
11 0 x 9 9 ...		2 14 0	13 8 x 9 9 ...		3 6 6	18 0 x 12 0 ...		5 8
11 1 x 9 9 ...		2 14 0	14 0 x 12 0 ...		4 4 0	18 0 x 14 3 ...		6 8
11 3 x 7 6 ...		2 3 0	14 2 x 9 9 ...		3 9 0	19 6 x 12 0 ...		5 17
11 6 x 9 9 ...		2 16 0	14 3 x 9 9 ...		3 9 6	19 7 x 15 9 ...		7 14
11 8 x 9 9 ...		2 17 0						

Lot No. 3. AXMINSTER SQUARES.

In every respect the same as lot No. 2 but unbordered. Sizes and price as follows:—

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
		£ s. d.			£ s. d.			£ s. d.
6 6 x 4 6 ...		0 12 0	12 0 x 9 0 ...		2 4 0	13 6 x 11 3 ...		3 2
6 9 x 6 9 ...		0 18 6	12 7 x 9 0 ...		1 14 6	14 0 x 11 3 ...		3 4
3 8 x 9 0 ...		1 10 6	13 6 x 9 0 ...		2 9 6	14 9 x 11 3 ...		3 8



Lot No. 4. AXMINSTER CARPETING.

Fine closely woven quality, specially suitable for Reception and other rooms where there is unusually hard wear. The regular price quoted below is the lowest at which this carpeting is sold anywhere, hence there is an actual saving of 2/- per square yard. There is a large number of choice designs in addition to those illustrated above.

Axminster	Filling	...	27 in. wide	...	Usual price	Reduced
"	Stair Carpeting	22½ in.	"	...	6/3 per yd.	4/3 per yd.
"	"	"	27 in.	"	6/-	4/-
"	"	"	36 in.	"	6/3	4/3
"	"	"	"	"	10/3	7/3

"The Fascination of Supreme Value"

is the title of the illustrated Catalogue of Hamptons' 1912 Great January Clearance Sale.
In this supplement to "The Connoisseur" the entire 68 pages of this book are reproduced.

Lot No. 5. AXMINSTER SQUARES.

Fine quality, suitable for hard wear in reception rooms. They are made from remnants and discarded patterns. The majority of them are perfect; a few are slightly soiled. There is a large variety of designs and colourings. Every carpet is reduced to less than the cost of manufacture, as follows:—

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
6 3 x 8 3	...	2 1 6	12 0 x 8 8	...	4 3 9	15 0 x 14 3	...	8 12 3
7 4 x 5 3	...	1 11 6	12 0 x 9 9	...	4 14 3	15 3 x 9 9	...	5 19 9
8 4 x 7 6	...	2 10 3	12 0 x 10 5	...	5 0 9	15 4 x 9 9	...	6 0 6
9 0 x 6 6	...	2 5 9	12 3 x 12 0	...	5 18 6	15 6 x 12 0	...	7 10 0
9 0 x 7 6	...	2 14 6	12 9 x 9 9	...	5 0 0	15 6 x 14 3	...	8 18 0
9 3 x 9 9	...	3 12 6	12 9 x 10 10	...	5 11 3	16 0 x 13 3	...	8 10 9
9 9 x 6 9	...	2 13 0	13 0 x 9 9	...	5 2 0	17 6 x 14 3	...	10 0 9
9 9 x 9 0	...	3 10 9	13 0 x 12 0	...	6 5 9	18 7 x 14 3	...	10 6 9
10 0 x 5 3	...	2 2 3	13 1 x 10 6	...	5 10 6	18 7 x 12 0	...	8 19 9
10 0 x 9 9	...	3 18 6	13 3 x 12 0	...	6 8 3	19 0 x 14 3	...	10 18 0
10 3 x 9 9	...	4 0 6	13 6 x 9 9	...	5 6 0	19 3 x 12 9	...	9 17 9
10 5 x 7 6	...	3 3 0	13 8 x 9 9	...	5 7 3	20 0 x 14 3	...	11 9 9
10 10 x 9 9	...	4 5 0	14 0 x 9 9	...	5 10 0	21 2 x 14 3	...	12 3 0
11 0 x 9 9	...	4 6 3	14 10 x 9 9	...	5 16 6	21 2 x 16 6	...	14 1 0
11 10 x 8 8	...	4 2 9	15 0 x 9 9	...	5 17 9	21 8 x 16 6	...	14 8 0
11 10 x 11 3	...	5 7 3	15 0 x 12 0	...	7 5 0			

Lot No. 6. These carpets are the same in every respect as Lot No. 5, but unbordered.

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
6 7 x 4 6	...	0 19 3	11 9 x 11 3	...	4 4 0	15 0 x 0 0	...	4 5 0
9 6 x 9 0	...	2 14 3	13 3 x 11 3	...	4 14 9	15 10 x 12 4	...	6 3 3
10 2 x 6 9	...	2 3 9	14 0 x 11 3	...	5 0 0	16 6 x 13 6	...	7 0 3

Lot No. 7. AXMINSTER CARPETING.

Exceedingly fine quality. A few exceptionally delicate and refined designs suitable for drawing-rooms or superior bedrooms are being sold at greatly reduced prices.

Axminster Carpeting, 27 in. wide	Usual price	Reduced to
	10/9 per yd.	7/9 per yd.

Lot No. 8. AXMINSTER SQUARES.

Finest Crompton quality. They are made from remnants and discarded patterns, and are specially recommended to withstand unusually severe wear.

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
9 2 x 8 3	...	4 2 0	13 0 x 9 0	...	6 6 6	14 0 x 10 6	...	7 19 0
10 6 x 10 6	...	5 19 6	13 6 x 9 0	...	6 11 6	14 6 x 10 6	...	8 5 0
12 0 x 8 3	...	5 7 0	13 6 x 10 6	...	7 13 6	14 6 x 12 9	...	10 0 6
12 0 x 9 0	...	5 17 0	13 6 x 12 9	...	9 7 0	15 0 x 12 9	...	10 7 0
						15 1 x 12 9	...	10 8 6

Lot No. 9. AXMINSTER CARPETING.

Quite plain, English make, in shades of green, grey, crimson, and blue. All our stock is reduced as follows:—

	Usual price	Reduced to
Axminster Carpeting, 27 in. wide	4/2 per yd.	3/6 per yd.
" " 22½ in. "	3/11 "	3/3 "

Lot No. 10. AXMINSTER SQUARES (SEAMLESS).

Very thick and luxurious to the tread. These are excellent carpets of fine Oriental design, the colouring and texture being very similar to real Oriental carpets. They are appropriate for dining rooms, smoking rooms, entrance halls, etc. There are only a limited number and all are very much reduced as follows:—

ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
9 8 x 6 6	£ 6 5 2	£ 6 3 13 6	11 9 x 8 1	£ 7 16 0	£ 5 10 9	13 0 x 8 0	£ 8 10 6	£ 6 26 1 6	13 2 x 9 11	£ 10 14 0	£ 7 11 9
9 9 x 6 6	£ 6 3 3	£ 3 14 9	12 7 x 9 10	£ 0 0 0	£ 7 3 6	13 4 x 8 1	£ 8 15 6	£ 6 6 0	14 6 x 9 11	£ 13 0 0	£ 8 4 6
9 10 x 6 6	£ 6 5 4	£ 3 14 9	12 9 x 8 0	£ 8 7 0	£ 6 2 0	14 8 x 11 5	£ 13 14 0	£ 9 15 0	14 11 x 9 10	£ 12 1 0	£ 8 11 0
10 6 x 6 6	£ 5 11 6	£ 3 19 0	12 9 x 9 10	£ 2 6 7 4 9	£ 7 6 0	16 3 x 11 5	£ 15 5 0	£ 10 16 0			
10 10 x 6 7	£ 5 17 0	£ 4 3 0	12 9 x 10 10	£ 4 0 0	£ 7 6 0						
11 0 x 6 6	£ 5 18 0	£ 4 4 0	12 11 x 9 10	£ 10 6 6	£ 7 8 3						
11 5 x 8 1	£ 7 11 0	£ 5 7 6									

Lot No. 11. AXMINSTER SQUARES (SEAMLESS).

These are very thick and warm having a wool back. They are mostly in Oriental designs and are recommended to withstand hard wear.

ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
9 10 x 6 7	£ 5 2 6	£ 3 15 6	12 11 x 9 8	£ 9 18 0	£ 7 6 0	13 2 x 9 10	£ 10 5 0	£ 7 11 0	16 5 x 11 10	£ 15 7 6	£ 11 6 6
11 6 x 8 2	£ 7 8 6	£ 5 9 6	13 2 x 9 8	£ 10 1 6	£ 7 8 0						

Lot No. 12. WILTON PILE CARPETING.

All the Wilton offered in this lot is of best British manufacture. The made of beautiful long staple worsted, and they are unquestionably one of the cleanest wearing carpets available. There is a very great variety of designs and colourings; some of them were quite new at the commencement of the Spring, 1911. They are thoroughly recommended to withstand unusually wear. The reduction is very considerable, as follows:—

Filling Carpet, 27 in. wide	Usual price	Reduced to
...	6/11 per yd.	5/3 per yd.
Stair Carpet 27 in. "	6/11 "	5/3 "
" " 36 in. "	10/9 "	8/3 "

Lot No. 13. WILTON PILE SQUARES.

These are all of the finest quality, and have been made from various discarded patterns and odd lengths. There is a very great variety of designs, colourings, and without exception they are being sold at less than the material cost to make.

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
6 0 x 4 6	...	1 5 6	11 3 x 10 1	...	5 9 0	14 0 x 9 9	...	5 3 0
7 10 x 8 3	...	3 1 6	11 3 x 10 6	...	5 12 6	14 1 x 11 3	...	5 3 0
8 0 x 6 4	...	2 8 3	11 6 x 7 9	...	4 4 0	14 3 x 9 0	...	5 3 0
8 3 x 4 9	...	1 16 6	11 6 x 7 11	...	4 6 0	14 4 x 8 3	...	5 3 0
8 3 x 5 6	...	2 2 6	11 9 x 9 9	...	5 6 6	14 3 x 12 9	...	5 3 0
8 3 x 9 0	...	3 9 6	11 9 x 9 0	...	4 19 6	15 0 x 9 9	...	5 3 0
8 9 x 8 3	...	3 8 6	11 10 x 9 11	...	5 11 0	15 0 x 10 6	...	5 3 0
9 0 x 8 3	...	3 10 0	11 9 x 10 10	...	5 16 6	15 0 x 12 0	...	5 3 0
9 4 x 7 6	...	3 6 6	12 0 x 8 3	...	4 13 6	15 2 x 10 6	...	5 3 0
9 4 x 8 3	...	3 12 9	12 0 x 9 9	...	5 10 6	15 4 x 10 6	...	5 3 0
9 5 x 6 4	...	2 16 9	12 3 x 9 9	...	5 12 6	15 7 x 10 6	...	5 3 0
9 6 x 9 0	...	4 0 6	12 5 x 7 6	...	4 8 0	15 3 x 12 3	...	5 3 0
9 9 x 7 9	...	3 10 9	12 6 x 7 6	...	4 8 0	16 3 x 9 9	...	5 3 0
9 9 x 9 0	...	4 3 6	12 6 x 9 4	...	5 10 6	16 4 x 10 6	...	5 3 0
10 3 x 9 0	...	4 7 0	12 6 x 9 6	...	5 14 9	16 4 x 14 3	...	5 3 0
10 4 x 8 3	...	4 0 6	12 7 x 7 9	...	4 9 0	16 9 x 12 0	...	5 3 0
10 4 x 10 4	...	5 1 0	12 9 x 7 6	...	4 11 0	17 0 x 12 9	...	5 3 0
10 4 x 10 6	...	5 2 6	12 8 x 12 8	...	7 11 0	17 4 x 9 9	...	5 3 0
10 6 x 7 6	...	3 14 6	12 9 x 10 6	...	6 6 9	17 8 x 12 9	...	5 3 0
10 6 x 8 3	...	4 2 9	12 10 x 10 6	...	6 7 0	17 10 x 10 6	...	5 3 0
10 6 x 9 0	...	4 8 6	13 0 x 9 9	...	6 0 6	18 0 x 12 9	...	5 3 0
10 8 x 8 3	...	4 3 6	13 0 x 12 0	...	7 7 6	18 9 x 12 9	...	5 3 0
10 9 x 9 9	...	4 19 6	13 3 x 12 0	...	7 10 6	19 6 x 12 0	...	5 3 0
10 10 x 10 0	...	5 2 6	13 6 x 9 9	...	6 5 0	19 6 x 15 0	...	5 3 0
11 0 x 10 6	...	5 8 6	13 6 x 12 0	...	7 13 0	19 10 x 13 6	...	5 3 0
11 3 x 8 3	...	4 8 0	13 7 x 9 9	...	6 5 0	20 4 x 12 0	...	5 3 0
11 4 x 8 3	...	4 8 0	13 8 x 12 0	...	7 15 9	23 3 x 15 0	...	5 3 0
11 6 x 8 3	...	4 9 6						

Lot No. 14. WILTON SQUARES.

The same in every respect as Lot No. 13, but unbordered.

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
6 0 x 6 9	...	1 10 9	9 9 x 9 0	...	3 5 0	13 6 x 9 0	...	5 3 0
6 7 x 4 6	...	1 2 6	9 6 x 6 9	...	2 7 6	14 4 x 7 4	...	5 3 0
7 0 x 6 9	...	1 15 0	10 6 x 6 9	...	2 12 6	14 8 x 9 0	...	5 3 0
7 6 x 6 9	...	1 17 6	10 8 x 7 11	...	3 5 6	16 9 x 12 4	...	5 3 0
9 3 x 6 9	...	2 6 3	11 2 x 9 0	...	3 15 0	21 3 x 13 6	...	5 3 0
9 0 x 9 0	...	3 0 0	11 3 x 11 3	...	4 13 9			

Lot No. 15. AXMINSTER RUGS.

We have purchased manufacturer's of regular standard quality rugs, and are being sold at much below the price, as indicated below. There is a number of designs in addition to the one here illustrated.



Lot 15.

	Usual price	Reduced to
4 ft. 0 in. x 2 ft. 0 in.	6/9	3/11
5 ft. 3 in. x 2 ft. 7 in.	12/3	7/9
6 ft. 0 in. x 3 ft. 0 in.	15/9	9/11

Lot No. 16. AXMINSTER MATS.

We are clearing the whole stock of these, and in many cases they are being sold at less than the cost of production. There is a very great variety of designs in addition to the one illustrated herewith.

	Usual price	Reduced to
30 in. x 15 in.	3/3	2/-
33 in. x 15 in.	3/6	2/3
36 in. x 18 in.	4/6	3/-



Lot 16.

It is through the cumulative effect of 19 years' continuous growth, with its unique record of

More than a million satisfied Customers

that Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to secure High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.



Lot No. 23. WILTON PILE SQUARES.

Finest quality. The carpet illustrated herewith wonderful fine in texture and the colours are soft and harmonious. There is a rich Persian design with a blue ground we are selling at the same price as the one here illustrated. We thoroughly recommend either of these carpets to withstand heavy wear.

Usual price				Reduced to				Usual price				Reduced to			
ft.	in.	ft.	in.	price	to	ft.	in.	ft.	in.	price	to	ft.	in.	ft.	in.
10	6	9	0	£5 8 6	£4 8 9	12	3	11	3	£7 15 0	£6 6 9	15	0	11	3
12	0	9	0	£6 4 0	£5 1 6	13	6	11	3	£8 14 3	£7 1 6	16	6	11	3

No. 17. WILTON PILE CARPETING.

British manufacture, good durable quality. There is a variety of designs in addition to those here illustrated. They are very much reduced as follows:—

	Usual price	Reduced to
Wilton Pile, 27 in. wide ...	5/3 per yd.	3/11 per yd.
„ Stair Carpeting, 27 in. wide ...	5/3 „	3/11 „

No. 18. WILTON PILE CARPETING.

Quite plain, thick closely woven durable carpeting, in shades of rose, blue, and green.

	Usual price	Reduced to
Wilton Pile, 27 in. wide ...	4/6 per yd.	3/6 per yd.

No. 19. SAXONY PILE.

Best British quality, made of the best English worsted only. Mixed Persian designs, specially serviceable.

	Usual price	Reduced to
Saxony Pile, 27 in. wide ...	10/6 per yd.	7/11 per yd.

No. 20. SAXONY PILE BILLIARD RUGS.

Closely woven, thick and durable, in the usual Turkish colourings. Consisting of 4 rugs, each 12 ft. x 2 ft. 10 in.

	Usual price	Reduced to
...	£5 18 6	£4 18 6

No. 21. SEAMLESS PILE CARPETS.

These are very durable and decorative. They are specially recommended for withstanding wear. There is a variety of designs and colourings, and all are very much reduced.

Usual price	Reduced to	ft. in. ft. in. price	ft. in. ft. in. price	ft. in. ft. in. price	ft. in. ft. in. price
9 0 2 12 5 0	£1 13 9	12 0 x 9 0	£3 0 0	12 0 x 12 0	£4 0 0
9 0 2 12 6 1	£1 9 6	12 0 x 10 6	£3 10 0	13 6 x 12 0	£4 10 0

No. 22. WILTON SQUARES.

Good durable quality. These are all woven in complete breadths, and have unnecessary joints. There is a variety of designs and colourings, and all are reduced as follows:—

Usual price	Reduced to	ft. in. ft. in. price	ft. in. ft. in. price	ft. in. ft. in. price	ft. in. ft. in. price
9 0 4 7 6	£3 5 6	12 0 x 11 3	£6 5 0	13 6 x 11 3	£7 0 6
9 0 5 0 0	£3 14 9	13 6 x 9 0	£5 12 6	13 6 x 11 3	£7 0 6

Lot No. 24. SAXONY PILE.

Plain colours, in shades of green, mauve, and rose. This is exceptionally fine in quality, very thick to tread upon, also unusually durable. There is only a limited quantity, reduced as follows:—

	Usual price	Reduced to
Saxony Pile, 27 in. wide ...	7/11 per yd.	5/6 per yd.
„ „ 36 in. „ In crimson only ...	11/6 „	7/6 „

Lot No. 25. BILLIARD SET.

Very fine quality, in shades of self colour grey, measuring 18 ft. x 12 ft. (outside measurement).

	Usual price	Reduced to
...	£14 10	£8 15

Lot No. 26. SAXONY PILE.

Quite plain, very fine in texture, in crimson only, slightly stripy in colour.

	Usual price	Reduced to
...	9/6 per yd.	6/6 per yd.

Lot No. 27. HAND-MADE AUSTRIAN CARPETS.

We make a number of these as specimen pieces at the commencement of every year, hence there are some charmingly delicate coloured carpets here offered at very reasonable prices indeed; in some instances at less than their actual cost. Every piece is genuinely reduced as follows:—

	Usual price	Reduced to
2/7915 Delicate blue ground, rose, blue and gold border	£37 10 0	£27 10 0
14206 Cream ground, rose and green and browns in border.	£39 10 0	£29 10 0
17 ft. x 13 ft. ...	£46 10 0	£34 10 0
13947 Gold and brown ground, with soft greys, brown and greens in border.	£42 0 0	£34 10 0
16 ft. 6 in. x 12 ft. 9 in. ...	£18 10 0	£10 15 0
14293 Brown ground, delicate blue border	£13 10 0	£8 10 0
15 ft. x 12 ft. ...	£26 10 0	£18 10 0
Camel and rose	£52 0 0	£32 10 0
12 ft. x 9 ft. ...	£72 0 0	£49 10 0
Red and red	£45 0 0	£32 10 0
12 ft. 4 in. x 9 ft. ...	...	...
Red and red	...	...
15 ft. x 13 ft. 9 in. ...	...	...
Red ground, rich red border	...	...
21 ft. 2 in. x 15 ft. ...	...	...
Second-hand real Savonnière
16 ft. 3 in. x 13 ft. 3 in.
Fine real Savonnière
11 ft. 9 in. x 8 ft. 6 in.

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Lot No. 28. REAL HAND-MADE DONEGAL CARPETS

The whole of our stock, consisting of 90 carpets, is being sold at extraordinarily low prices. These are well worth inspection. Sizes and prices as follows:

	ft. in.	ft. in.	Usual price	Reduced to
Copper ground, blue border	9	2 x 6	0	£9 8 6
Green ground, green border	11	6 x 10	0	19 15 6
Red ground, blue border	12	0 x 9	0	12 7 6
Green ground, green border	12	0 x 9	0	13 10 0
Blue ground, green and rose border	12	0 x 10	6	17 1 6
Pale blue ground, rose border	12	0 x 10	6	17 1 6
Brown ground, copper border	12	0 x 10	6	24 5 6
Pink ground, blue border	12	0 x 10	6	17 1 0
Dark blue ground, brown border	12	8 x 9	6	23 4 0
Blue ground, dead gold border	13	7 x 10	0	18 18 6
Bokhara red	15	0 x 11	10	20 7 0
Camel ground, rose border	15	0 x 12	0	20 12 6
Green ground, gold border	15	0 x 12	0	24 7 6
Brown ground, blue border	15	4 x 10	6	21 16 6
Green ground, copper border	15	6 x 12	0	26 16 9
Dark blue ground, rich red border	16	6 x 13	6	30 3 6
Green ground, blue border	16	9 x 13	6	30 12 6
Dark blue ground, camel border	17	9 x 12	0	28 17 0
Blue ground, rich red border	18	0 x 13	6	32 18 0
Green ground, brown in border	21	3 x 10	9	42 10 0

Lot No. 29. HAND-MADE DONEGAL RUGS.

All our stock is very much reduced. There is a large variety of colourings and designs. Some of these are very fine quality indeed.

Usual price				Reduced to				Usual price				Reduced to				Usual price				Reduced to										
ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	
0	x	2	6	£1	18	6	6	6	0	x	3	0	£2	12	0	0	8	0	x	4	6	£3	10	0	0	11	0	0	11	0
0	x	3	0	2	9	6	6	6	0	x	3	0	2	16	0	2	4	0	0	3	6	11	0	0	11	0	0	11	0	
9	x	3	0	2	4	6	6	6	0	x	3	0	2	4	0	1	11	6	0	0	18	0	0	5	10	0	0	5	10	
0	x	2	6	1	6	6	6	6	0	x	4	0	2	6	0	1	11	6	0	0	18	9	x	3	10	0	0	5	15	
0	x	3	0	2	4	6	6	6	1	11	6	6	2	12	6	6	8	x	3	9	3	12	6	2	12	6	6	2	12	
0	x	3	0	3	18	6	2	9	6	6	6	6	2	12	6	6	8	x	3	0	8	8	0	0	8	8	0	0	5	18

Lot No. 30. Two SAXONY SQUARES.

Very thick, closely woven. Turkish design, with a blue ground. They are being sold at nearly half price as follows:—

	Usual price	Reduced to
Saxony Squares, 29 ft. 0 in. x 20 ft. 3 in.	£41 7 6	£23 17 6
" " 32 ft. 6 in. x 15 ft. 9 in.	36 2 0	20 10 0

Lot No. 31. A NUMBER OF LARGE & EXCEPTIONAL INTERESTING CARPETS ARE HERE OFFERED

A fine quality hand-tuft Carpet. Dove ground; grey, rose, and green border.

	Usual price	Reduced to
Hand-tuft Carpet, 26 ft. x 13 ft. 6 in.	£46 16 0	£23

A fine hand-tuft Carpet. Empire green ground, Louis XVI. border; gold and browns introduced.

	Usual price	Reduced to
Hand-tuft Carpet, 16 ft. x 11 ft. 5 in.	£23 17 6	£11 1

An exceptionally fine hand-tuft Carpet. Reseda green ground, Louis design, with delicate cream, rose, and green in the border.

	Usual price	Reduced to
Hand-tuft Carpet, 21 ft. 6 in. x 10 ft. 9 in.	£61 14 0	£30 1

An exceptionally fine Louis XV. Savonnière, with elaborate colours being delicate rose and grey.

	Usual price	Reduced to
Savonnière, 15 ft. 9 in. x 11 ft. 8 in.	£150 1 6	£79 1

An exceedingly fine Savonnière, reproduction from the original in Garde Meuble, Paris. The colours are all exceptionally delicate and monious and very decorative.

	Usual price	Reduced to
Savonnière, 14 ft. 9 in. x 11 ft. 6 in.	£138 10 0	£75 10

A fine Aubusson Carpet. Reseda green ground with rose border, colours.

	Usual price	Reduced to
Aubusson Carpet, 14 ft. 9 in. x 11 ft. 6 in.	£75 7 6	£37 10

An Aubusson Carpet. Louis XV. design, rich crimson damask ground, cream border.

	Usual price	Reduced to
Aubusson Carpet, 14 ft. 6 in. x 11 ft. 6 in.	£74 4 6	£37 1

An Aubusson Carpet, with delicate rose ground and reseda green border, pastel colourings.

	Usual price	Reduced to
Aubusson Carpet, 14 ft. 9 in. x 11 ft. 6 in.	£75 7 6	£37 10

A fine quality seamless Axminster Carpet, plain rose ground, with line in shade of grey.

	Usual price	Reduced to
Axminster Carpet, 17 ft. 6 in. x 15 ft. 0 in.	£33 0 0	£16 10

A fine quality seamless Axminster Carpet, quite plain, rich red.

	Usual price	Reduced to
Axminster Carpet, 14 ft. 7 in. x 11 ft. 4 in.	£25 18 0	£11 5

A fine hand-made Carpet, with delicate grey-blue ground. Second hand.

	Usual price	Reduced to
Hand-made Carpet, 15 ft. x 15 ft.	£50 0 0	£18 10

A very fine quality Donegal Carpet, with delicate gold ground, and introduced in the border.

	Usual price	Reduced to
Donegal Carpet, 29 ft. 2 in. x 12 ft. 5 in.	£69 10 0	£29 10

A fine quality seamless Axminster Carpet, green ground, green border. carpet is quite perfect.

	Usual price	Reduced to
Axminster Carpet, 30 ft. x 20 ft.	£58 7 0	£29 3

Lot No. 32. REAL AUBUSSON CARPET.

This is an exceptionally fine specimen. It was very slightly worn at the Feet of Empire at the Crystal Palace, otherwise it is quite perfect.

	Usual price	Reduced to
Real Aubusson Carpet, 18 ft. 10 in. x 14 ft. 9 in.	£118 10 0	£88 10

It is through the cumulative effect of 19 years' continuous growth, with its unique record of

More than a million satisfied Customers

that Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to secure High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.



SEAMLESS AXMINSTER, at an actual saving of 4/- per square yard. The carpet illustrated above is an exceptionally fine quality and is thoroughly recommended to all extremely hard wear. It is of the very best manufacture, and the colourings are very soft and decorative. The one above is a charmingly soft dove-coloured ground with rose, green and blue introduced in the design. It is also in stock with a pretty green ground. This carpet is a very great bargain. There is an actual saving of 4/- per square yard. Prices as follows:—

Size	Regular price	Reduced to	Usualy	Reduced to
9 ft. 0 in. x 9 ft. 0 in.	£6 11 0	£4 9 0	£5 2 0	£1 2 6
9 ft. 0 in. x 10 ft. 6 in.	£7 10 0	£5 2 0	£6 13 6	£1 2 6
10 ft. 6 in. x 12 ft. 0 in.	£9 16 6	£6 13 6	£8 10 0	£1 2 6



WILTON PILE, at a saving of 1/8 per yard.

The carpet here illustrated is guaranteed to be of the best quality procurable. It is woven of the quality worsted and manufactured by the most reliable maker in the kingdom, and as the carpet cannot be surpassed. There is a very great diversity of designs and colourings, and useful Persian and Indian designs, also tone upon tone effects, in shades of rose, blue, and grey. All carpets offered in this lot are guaranteed without exception to be of the quality and are being sold at reductions as follows:—

Size	Regular price	Reduced to
Filling Carpet, 27 in. wide	6/11	5/3
Stair Carpet, 27 in. wide	6/11	5/3
" " 36 in. wide	10/9	8/5



Lot C. SEAMLESS AXMINSTER, at a saving of 2/- per square yard.

We guarantee all the carpets in this lot to be of the best British manufacture, regular standard quality, in perfect condition, and the same as are sold everywhere at the regular price quoted below, namely, 8/- per square yard. There is an actual saving of 2/- per square yard. The variety of designs and colourings, in addition to the one illustrated above, is very large indeed. The are carpets suitable for every description of room. Sizes and prices as follows:—

ft. in.	ft. in.	Regular price	Reduced to
6	6	£2 12 0	£1 10 0
7	6	£2 12 0	£1 10 0
8	6	£2 12 0	£1 10 0
9	6	£2 12 0	£1 10 0
10	6	£2 12 0	£1 10 0
11	6	£2 12 0	£1 10 0
12	6	£2 12 0	£1 10 0
13	6	£2 12 0	£1 10 0
14	6	£2 12 0	£1 10 0
15	6	£2 12 0	£1 10 0
16	6	£2 12 0	£1 10 0
17	6	£2 12 0	£1 10 0
18	6	£2 12 0	£1 10 0
19	6	£2 12 0	£1 10 0
20	6	£2 12 0	£1 10 0
21	6	£2 12 0	£1 10 0

Lot D. SEAMLESS AXMINSTER, at a saving of 4/- per square yard.

As illustration immediately above. The same in every respect as those specified above. Lot C, of the same good quality, perfect in every respect. They are being sold so remarkably cheap because the design is an old one. As will be observed, they are reduced to actually half the regular competitive price.

Size	Regular price	Reduced to
12 ft. 0 in. x 9 ft. 0 in.	£4 16 0	£2 8 0
13 ft. 6 in. x 10 ft. 6 in.	£6 6 0	£3 3 0
15 ft. 0 in. x 12 ft. 0 in.	£8 0 0	£4 0 0



HAMPTONS PALL MALL

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More than a million satisfied Customers

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33. TURKEY CARPETS.

Best quality. These carpets are made of the best wools and dyes, and the quality is so good that nothing better can be procured anywhere. They are in usual colourings, with rich red ground, and are being sold at very low prices as follows:—

ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
8 10	2 11 6	12 10	0 0	8 7 0	17 9	12 1	15 10 0
5 3	2 12 6	12 3	9 2	8 2 6	17 2	10 4	12 16 6
5 7	2 16 0	13 2	10 0	9 10 6	17 0	8 1	9 18 6
9 2	5 17 0	14 8	7 5	7 17 0	17 11	15 2	19 12 6
8 0	4 12 6	14 0	4 11	5 0 0	17 9	13 11	17 17 0
8 4	5 7 6	14 4	7 2	7 8 6	17 1	11 3	13 18 0
9 10	6 16 0	15 8	12 8	14 7 0	18 1	11 10	15 9 6
7 0	4 11 6	15 3	12 0	13 4 6	18 2	9 5	12 7 0
9 3	6 17 0	15 0	9 3	10 1 0	18 0	13 2	17 2 6
6 9	4 19 6	15 11	7 7	11 0 0	18 10	13 0	17 14 0
6 11	5 1 6	15 2	14 0	15 7 0	18 4	10 0	13 5 0
6 10	5 3 0	15 1	15 1	16 8 6	19 8	12 10	18 4 6
8 11	6 9 0	15 9	6 10	7 15 6	19 10	15 4	21 19 6
9 0	7 12 6	15 8	14 0	15 17 0	19 1	12 3	16 18 0
5 10	4 15 6	16 7	12 0	14 7 6	19 4	15 1	21 1 6
5 5	7 0 0	16 2	13 3	15 10 0	19 6	14 1	19 17 0
6 0	6 9 0	16 2	12 7	14 14 0	19 9	12 2	17 7 0
7 0	5 17 6	16 7	8 1	9 13 6	19 3	10 2	14 3 0
8 0	6 9 0	16 4	8 0	8 14 6	19 1	15 11	21 19 0
9 1	8 2 0	16 8	9 3	11 2 6	20 4	13 3	19 9 6
9 3	8 2 6	16 6	9 10	11 14 0	20 0	13 2	19 0 0
9 10	9 2 6	16 11	12 2	14 17 6	25 8	15 1	27 19 6
10 5	9 4 6	16 9	9 0	10 18 0	26 3	13 10	26 5 0
9 2	8 4 6	16 7	13 1	15 13 6	27 5	16 3	32 3 6
10 0	9 5 6	16 0	13 0	15 0 6	29 5	16 4	34 14 0

34. TURKEY RUGS.

Match the carpets specified above.

Carpet	Usual price	Reduced to
5 ft. 7 in. x 2 ft. 9 in. ...	£1 11 0	£1 4 9
6 ft. 8 in. x 3 ft. 5 in. ...	1 14 6	1 9 0
6 ft. 8 in. x 3 ft. 5 in. ...	2 5 6	1 17 6

35. TURKEY RUGS.

Blue and fancy colours, all of the best quality.

Carpet	Usual price	Reduced to
6 ft. 1 in. x 2 ft. 10 in. ...	£1 17 6	£1 10 3
6 ft. 3 in. x 3 ft. 1 in. ...	2 2 3	1 13 9
6 ft. 4 in. x 3 ft. 0 in. ...	2 1 3	1 13 3
6 ft. 11 in. x 3 ft. 1 in. ...	2 6 6	1 17 9
7 ft. 1 in. x 3 ft. 1 in. ...	2 8 0	1 19 0

36. TURKEY BILLIARD RUGS.

Usual colourings, reproductions of genuine early Eighteenth Century rugs, light, delicate, harmonious colours, of the finest quality.

Carpet	Usual price	Reduced to
Consisting of four rugs, 11 ft. x 3 ft. ...	£15 7 0	£12 18 6

37. TURKEY BILLIARD RUGS.

Best quality, in the usual colourings, with red ground and blue border

Carpet	Usual price	Reduced to
Consisting of four rugs, about 12 ft. x 3 ft. ...	£14 16 6	£12 10 0

38. TURKISH STAIR CARPETING.

Best quality. A few pieces in plain colours and with the usual Turkish design in rich antique colours are being sold at very reasonable prices.

Carpet	Usual price	Reduced to
Green, 2 ft. 2 in. wide ...	14/3	12/6
Blue design and colouring, 2 ft. 7 in. wide ...	16/9	12/9
Blue design and colouring, 3 ft. 0 in. wide ...	19/6	15/9

39. A few remnants of best quality real Turkey Stair Carpeting, at half price as follows:—

Usual price	Reduced to	Usual price	Reduced to	Usual price	Reduced to
3 4 14 0	£2 7 0	13 9 3	£4 17 0	6 1 10 9	£1 10 9
5 4 17 0	2 8 6	12 0 2	2 16 6	6 9 3	2 15 0
2 3 18 6	1 19 3	0 9 2	6 2 18 6	1 9 3	



Lot No. 40. KASSABA CARPETS.

These are exceedingly fine in quality, being one of the finest hand-made Oriental carpets imported into this country. They are so fine that it is practically impossible to wear them out. A few only as specified below are being sold at less than they cost to make. There are a number of designs and colourings in addition to the one illustrated above.

ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to
11 0	8 3	£11 8 0	12 3 6	12 9	9 4	£14 4 6	14 11	9 8	£22 18 6	£17 4	14
11 0	8 3	10 10 0	12 3 6	13 3	9 8	20 7 6	15 6 0	14 4	10 10	24 14 6	18 11
11 2	8 7	15 8 6	11 9 0	13 3	9 6	20 2 6	15 1 0	15 7	11 2	27 17 6	20 16
12 1	8 11	17 5 0	12 17 0	13 9	9 8	21 4 6	15 18 0	16 1	10 9	27 4 6	20 13
12 6	9 6	18 18 0	14 14 0	13 9	9 9	21 7 6	16 0 0	16 5	12 1	31 15 0	23 14
12 9	9 9	19 10 0	14 17 0	13 9	9 9	21 7 6	15 5 0	16 10	13 8	36 10 0	27 9
12 4	9 0	17 17 6	13 6 0	14 10	9 6	22 10 0	16 17 0	18 8	12 6	37 3 6	27 17
12 11	9 11	20 7 6	15 6 0	14 0	8 9	19 10 0	14 13 0	20 3	14 7	46 17 6	35 5

Lot No. 41. KASSABA RUGS.

Exceedingly fine in quality, the same in every respect as the carpet illustrated

Kassaba Rugs	Usual price	Reduced to
5 ft. 11 in. x 3 ft. 0 in. ...	£2 18 6	£1 16 0
6 ft. 3 in. x 2 ft. 11 in. ...	2 19 6	1 17 0
6 ft. 6 in. x 3 ft. 4 in. ...	3 12 6	2 4 0
8 ft. 8 in. x 3 ft. 0 in. ...	4 7 6	2 12 0

Lot No. 42. KIRMAN OR ANATOLIAN CARPETS.

An exceptionally fine make of fine yarn Turkey carpet. They are woven of a finely spun all pure wool. There is a variety of designs and colourings and every carpet is considerably reduced, as follows:—

ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to
10 10	9 3	£9 14 6	10 9 0	12 1	9 2	£10 17 0	10 15 6	14 0	11 0	£20 2 6	£14 19
11 11	9 9	14 3 6	10 9 0	12 1	9 2	14 9 0	10 15 6	15 2	12 5	11 4 6	8 6
11 9	9 2	14 4 6	10 10 0	12 2	9 0	14 4 0	10 13 0	15 10	13 0	26 14 6	20 1
12 9	9 3	14 10 0	10 16 0	12 1	9 1	14 4 6	10 13 6	15 10	11 3	22 18 6	17 6
12 2	9 1	14 9 0	10 15 0	13 5	10 0	17 7 6	13 1 6	15 11	12 2	25 2 6	18 16
12 4	9 3	14 10 6	11 2 0	14 0	12 2	22 2 0	16 11 6	15 3	11 0	22 2 6	16 6

Lot No. 43. KIRMAN OR ANATOLIAN RUGS.

Finest quality. Some of them match the carpets above.

ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to
5 10	3 0	£2 12 6	£1 19 6	6 1	3 2	£2 14 6	£2 1 0	7 6	3 7	£3 14 6	£2 16
6 1	3 0	2 9 6	1 17 0	7 3	3 5	3 10 6	2 17 6				

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200 Genuine Antique
Persian Carpets at a
reduction of fully 25%

Lot No. 44. GENUINE
ANTIQUE and MODERN
PERSIAN RUNNERS.

These are specially appropriate for halls, stairs, landings, and corridors. They produce the most dignified effect possible, and the wear of them is practically endless. There is a number of pairs that exactly match, hence it is a simple matter to treat staircases and halls with one pattern. A number of these pairs are genuine antique, and would be much appreciated by a collector of genuine old rugs. In addition to the pair illustrated there is a very large variety.



No.	ft.	in.	ft.	in.	Usual price	Reduced to
11659	9	11	3	4	£4 18 6	£2 18 6
11662	11	3	3	3	12 10 0	8 5 0
11666	11	4	2	9	3 15 0	2 5 0
11675	13	4	2	10	12 10 0	7 18 6
11644	13	5	3	2	7 10 0	4 8 6
11669	15	8	3	0	9 10 0	6 15 0
1398	15	6	3	6	5 10 0	3 10 0

No.	ft.	in.	ft.	in.	Usual price	Reduced to
8725	16	2	3	2	£12 10 0	£8 15 0
8812	16	4	3	4	7 10 0	5 10 0
11652	17	4	3	4	7 10 0	3 15 0
7843	18	4	3	5	8 16 6	5 18 6
8717	19	4	3	8	13 10 0	9 17 6
8721	20	3	3	4	14 10 0	9 15 0

PERSIAN CARPETS.



Lot No. 47. PERSIAN CARPETS.

Hamptons have purchased a large consignment of these carpets under exceptional conditions and are selling them at considerably less than value. A number of these are exceedingly fine in texture and would lifetime. Every piece is very much reduced as follows:—

ft.	in.	ft.	in.	Usual price	Reduced to	ft.	in.	ft.	in.	Usual price	Reduced to	ft.	in.	ft.	in.	Usual price	Reduced to
7	1	5	0	£4 5 0	£3 6 0	13	2	10	8	£16 10 0	£12 17 0	17	6	10	9	20 16 6	16 6 6
8	1	1	5	3 5 3	6 4 0 6	13	2	8	9	12 14 6	9 18 6	17	11	12	2	26 17 6	16 6 6
9	1	7	6	6 19 6	5 12 0	13	7	10	1	12 17 6	6 10 5 6	17	11	12	3	23 17 6	16 6 6
10	8	8	0	9 10 0	7 7 0	13	10	11	0	16 14 0	13 2 6	17	2	10	6	18 18 0	16 6 6
10	2	7	7	7 14 0	5 18 0	13	6	9	0	15 3 6	11 16 6	17	10	9	0	16 15 0	16 6 6
10	1	7	10	7 15 0	6 1 0	13	7	10	3	15 9 6	12 0 0	17	7	11	9	25 12 0	16 6 6
11	7	7	11	10 4	6 7 18 0	13	4	9	2	12 16 0	10 0 0	17	2	9	0	17 3 6	16 6 6
11	6	8	8	12 8	6 9 14 0	13	11	8	9	12 16 6	10 0 0	17	4	9	0	17 3 6	16 6 6
11	1	8	0	9 7	6 7 3 0	13	3	8	7	12 9 6	9 16 0	17	1	11	9	22 10 0	16 6 6
11	6	9	1	10 15 6	8 8 0	14	4	10	1	15 18 6	12 9 0	17	4	13	0	24 15 0	16 6 6
11	8	8	9	15 0	7 12 0	14	7	10	4	15 13 6	12 7 0	17	3	12	2	23 2 6	16 6 6
11	11	8	4	10 17 6	6 8 11 0	14	2	10	9	12 15 0	9 19 0	18	2	8	5	16 15 0	16 6 6
11	9	8	11	10 14 6	6 8 8 6	14	5	10	5	14 6 6	11 5 6	18	6	14	4	34 7 6	16 6 6
11	4	7	11	9 6	6 7 7 0	14	9	10	2	14 14 0	11 9 0	18	2	13	10	32 12 6	16 6 6
11	9	8	10	10 5 0	7 19 0	14	8	9	9	17 14 6	15 18 6	18	8	10	1	20 17 6	16 6 6
12	2	8	6	11 4	6 8 18 6	14	5	10	10	16 19 6	13 9 6	18	9	11	1	22 17 6	16 6 6
12	5	8	6	11 7	6 8 13 0	14	1	10	3	14 17 6	11 12 0	18	0	13	7	25 10 0	16 6 6
12	10	8	3	10 16 6	6 10 6	14	9	10	8	17 2 6	13 11 6	18	8	12	7	27 2 6	16 6 6
12	4	8	6	7 18 6	6 6 2 6	15	11	11	11	20 18 6	16 7 0	18	6	12	6	25 7 6	16 6 6
12	8	8	10	11 14 6	6 9 3 6	15	3	10	0	16 18 6	13 7 6	18	2	11	4	22 7 6	16 6 6
12	8	9	0	8 10 0	6 12 0	16	9	10	3	18 16 6	14 16 0	18	1	10	8	17 10 0	16 6 6
12	4	10	3	13 7	6 10 7 6	16	10	17	2	29 16 6	23 14 0	20	5	11	10	25 7 6	16 6 6
12	5	9	3	11 16 6	6 9 4 6	16	4	12	8	21 10 0	16 19 0	22	0	15	2	36 15 0	16 6 6
12	8	8	10	11 13 6	6 9 2 6	16	4	9	8	18 17 6	14 14 0	23	9	17	2	44 5 0	16 6 6
12	7	9	4	12 10 0	6 9 13 0	16	5	12	5	20 18 6	16 14 6						

Lot No. 45. ANTIQUE PERSIAN CARPETS.

We have at present a number of genuine old carpets, some of which are very much worn, but the colours are exceedingly mellow and harmonious. They are especially appropriate for placing upon the floor of any room furnished with genuine antique furniture. Although a number of these pieces are unquestionably genuine antique and rare in colourings, the prices are exceedingly moderate. Collectors of old rugs are invited to inspect them. Sizes and prices as follows:—

No.	ft.	in.	ft.	in.	Usual price	Reduced to	No.	ft.	in.	ft.	in.	Usual price	Reduced to
1567	9	10	5	2	£22 10 0	£15 10 0	11534	16	3	7	0	£19 10 0	£14 10 0
1634	11	8	5	0	8 10 0	5 15 0	11590	16	2	6	7	16 10 0	11 18 6
1625	12	8	6	2	7 10 0	4 18 6	11591	17	0	6	11	27 10 0	18 18 0
1569	13	0	5	11	16 10 0	11 16 6	8691	17	9	6	2	39 10 0	29 10 0
1541	13	3	5	3	42 10 0	29 10 0	11552	18	2	7	8	24 10 0	17 10 0
1547	13	1	4	8	14 10 0	9 15 0	11608	19	4	10	4	38 10 0	28 10 0
8937	16	4	6	7	18 10 0	13 15 0	11551	23	6	7	4	38 10 0	26 15 0

Lot No. 46. ANTIQUE and MODERN
PERSIAN RUGS.

The whole stock, consisting of over six hundred rugs, has been reduced. A number of them are genuine antique, and are well worth viewing by those interested in old Persian rugs; others are exceedingly fine in quality, but are more modern.

No.	ft.	in.	ft.	in.	Usual price	Reduced to	No.	ft.	in.	ft.	in.	Usual price	Reduced to
8	2	4	1	9	6 1 0	£1 10 0	6	11	5	7	6	£5 18 6	4 18 6
11	3	6	1	19	6 1 9 6	1 9 6	6	3	4	3	7	10 0	4 18 6
0	3	3	1	16	6 1 7 6	1 7 6	6	6	3	10	6	10 0	4 10 0
0	2	10	2	8	6 1 18 6	1 18 6	6	7	4	2	4	6 6	2 18 6
3	3	4	2	4	6 1 15 6	1 15 6	6	8	3	10	4	9 6	2 19 6
4	2	10	1	16	6 1 8 6	1 8 6	7	0	4	1	6	6 0	4 18 6
4	3	7	1	19	6 1 9 6	1 9 6	7	4	4	11	4	4 0	2 19 6
10	3	4	4	18	6 3 12 6	3 12 6	7	8	3	10	4	16 6	2 19 6
0	3	0	4	10	6 2 18 6	2 18 6	7	3	3	6	2	16 6	1 19 6
9	3	7	5	17	6 3 19 6	3 19 6	7	2	4	2	1	19 6	1 9 6
6	3	9	5	10	6 3 18 6	3 18 6	8	1	5	2	7	15 0	4 19 6
10	4	1	5	10	6 3 17 6	3 17 6	10	7	4	3	6	12 0	4 9 6



Lot No. 48. INDIAN RUGS.

Fine quality Vellore. These are unusually fine Indian and very very d. The colours of the grounds are green, blue, and camel, with soft harmonious colours in the design.

Indian Rugs, 5 ft. 9 in. x 2 ft. 9 in.	Usual price	Reduced to
" " 5 ft. 10 in. x 3 ft. 1 in.	18/6	1
" " 5 ft. 9 in. x 2 ft. 10 in.	21/-	1
	19/6	1

Lot No. 49. INDIAN RUG.

Good durable quality, with cream ground, blue ground, and red ground. Indian colourings in design.

Indian Rug, 6 ft. x 3 ft.	Usual price	Reduced to
	16/9	1

Lot No. 50. JAPANESE RUG.

White ground, green ground, blue ground.

Japanese Rug, 6 ft. x 3 ft.	Usual price	Reduced to
	7/6	

that Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to secure High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

10. 51. CHINESE RUGS.

ft.	in.	Usual price	Reduced to	ft.	in.	ft.	in.	Usual price	Reduced to
12	1	4/11	3/9	5	6	2	7	7/9	5/11
12	1	9/11	7/9	5	7	3	0	8/11	6/11
12	9	8/11	6/11	5	9	3	2	9/11	7/11
12	7	14/6	11/6	5	10	3	1	14/9	11/6
12	7	8/6	6/6	5	11	3	0	15/9	12/9



ft.	in.	Usual price	Reduced to	ft.	in.	ft.	in.	Usual price	Reduced to	ft.	in.
2	2	5	£1 4 0	10	3	7	11	£4 6	£3 5 6		
2	1	5	0 18 0	10	6	11	4	4	6	2 6 6	
5	6	4	0 3 6	10	1	8	4	3	10	6 3 8 0	
5	6	2	1 1 6	11	11	10	3	4	6	2 8 0	
6	8	3	2 16 0	11	9	10	5	3	4	2 8 0	
8	6	2	1 12 0	11	8	10	3	6	9	4 16 6	
8	6	2	3 14 0	11	9	12	7	8	6	2 17 6	
9	5	4	3 15 6	11	9	9	4	5	18	6 4 10 0	
9	5	4	3 4 6	11	10	9	7	8	6	2 4 6	
10	3	4	3 13 0	11	11	9	0	8	6	6 5 6	
10	3	2	2 4 0	11	10	8	4	4	4	3 3 0	
10	3	3	2 10 0	11	11	10	1	5	18	6 4 10 0	
10	3	2	1 18 6	11	5	10	3	10	3	7 13 6	
9	4	3	3 16 6	11	7	10	3	3	12	6 2 7 6	
9	4	4	3 7 0	11	7	10	6	3	12	2 14 0	
9	4	2	3 1 6	11	10	10	6	3	4	6 2 8 6	
8	6	2	1 11 6	11	10	10	5	6	2	4 12 6	
8	6	1	3 7 6	11	8	7	8	4	2	1 18 0	
8	6	1	4 6 6	11	9	9	7	2	18	6 2 4 0	
12	5	7	6 5 6 6	11	7	8	9	5	2	2 2 6	
12	5	5	4 5 6	11	11	9	9	3	10	2 5 6	
8	8	3	2 17 0	11	9	8	11	7	2	5 5 0	
8	8	4	3 1 0	11	10	9	4	5	6	6 4 0 0	



Usual				Reduced				Usual				Reduced				Usual				Reduced								
ft.	in.	ft.	in.	price	to	ft.	in.	ft.	in.	price	to	ft.	in.	ft.	in.	price	to	ft.	in.	ft.	in.	price	to					
9	0	6	0	£1 13	0	£1 4 6	10	6	9	0	£2 17	6	£2 3 0	12	0	10	6	£5 17	0	£2 1	13	0	10	6	£5 17	0	£2 1	
9	0	7	6	1 17	0	1 9 9	10	6	10	6	3 7 6	2 10 3	12	0	12	0	4 8	0	3									
9	0	9	0	2 9	6	1 16 9	12	0	7	6	2 15	0	2 1 0	13	6	10	6	4 6	9	3								
10	6	4	6	1 9	3	1 1 0	12	0	9	0	3 6	2 2 90	13	6	12	0	4 19	8	3									
10	6	7	6	2 8	3	1 15 9	12	0	10	0	3 13	6	2 14 6	15	0	12	0	5	10	0								

ft. in. ft. in.				Usual price	Reduced to	ft. in. ft. in.				Usual price	Reduced to	ft. in. ft. in.				Usual price	Reduced to				
7	6	6	0	£1 4	6	10	18	0	£1 18	6	14	0	8	9	£2 1	8	9	6	2	1	
7	9	6	6	0	4	6	6	1	6	12	0	8	9	2	10	14	0	8	9	2	1
9	0	6	6	0	1	17	0	1	7	12	0	8	9	2	10	14	0	8	9	2	1
9	0	8	3	2	2	1	0	1	9	12	0	8	9	2	10	14	0	8	9	2	1
9	0	8	9	2	2	4	3	1	12	12	6	7	6	2	17	9	6	2	1	1	
10	6	7	0	2	0	6	1	9	6	12	6	7	6	2	17	9	6	2	1	1	
10	6	6	6	2	4	3	1	11	6	12	9	7	6	2	17	9	6	2	1	1	
10	6	8	0	2	0	6	1	13	6	13	0	7	6	2	17	9	6	2	1	1	
10	6	8	9	2	11	9	1	13	6	13	0	7	6	2	17	9	6	2	1	1	
10	6	10	6	3	0	6	2	14	0	13	6	10	6	3	17	9	6	2	1	1	
11	0	5	0	1	10	0	1	13	6	12	0	4	8	6	3	16	9	6	2	1	
11	0	10	6	3	2	6	0	13	6	13	6	5	0	3	12	16	9	6	2	1	
12	0	7	6	2	9	3	1	13	9	7	6	2	15	9	2	1	6	2	1	1	

Usually in soft tone upon tone effects. Durable and very effective. There quite a number of designs and colourings, and every piece is reduced.



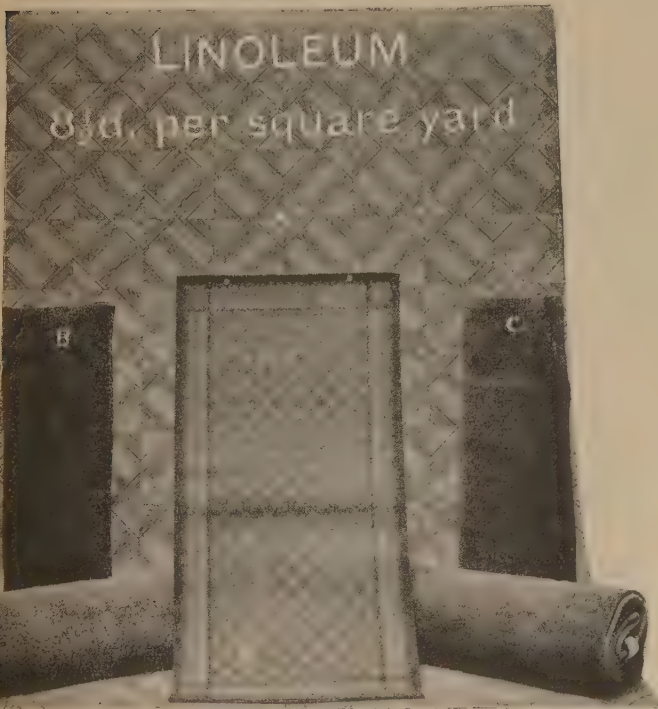
No. 54. The INDIAN
G, illustrated herewith,
of a durable quality.
Rug, about 5 ft. 9 in. x
Usual price 7/3
Reduced to 4/11

No. 55. The RUG, illustration "G," is an Indian Numdah. These are silk felt, embroidered in interesting Oriental colours				Usual price	Reduced to
Rug, about 6 ft. 3 in. x 3 ft. 9 in.	10/6	7/11

o 56. CHIKUGO MATTING SQUARES.	Usual price	Reduced to
Chikugo Matting Squares, 10 ft. 6 in. x 9 ft.	10/9	8/3
" " " 12 ft. 0 in. x 9 ft.	12/9	9/11

"The Fascination of Supreme Value"

is the title of the illustrated Catalogue of Hamptons' 1912 Great January Clearance Sale.
In this supplement to "The Connoisseur" the entire 68 pages of this book are reproduced.



Lot No. 60. LINOLEUMS.

Hamptons have considerably enlarged their showrooms for exhibiting every description of Linoleum and Cork Carpet, and they now hold one of the largest and most important stocks in the kingdom. With a few exceptions the whole of their enormous stock has been reduced, and some unheard-of bargains are now procurable.

Printed Linoleum, as illustration "A" above, and a variety of other designs	...	...	1/0 ³ per yd.	Reduced to 8 ³ / ₄ d. per yd.
Printed Linoleum, better quality	...	...	1/4 ¹ / ₂ "	1/0 ³ "
Inlaid Linoleum, C, or third quality	...	...	2/4 "	1/6 ³ / ₄ "
" " B, or second "	...	...	3/3 "	2/7 "
" " A, or first "	...	...	3/10 "	3/2 "

Lot No. 61. The two Chenille Carpets lettered "B" and "C" above are closely woven, reversible, and measure about 7 ft. 3 in. x 5 ft. 9 in. These are plain or mottled and are very effective.

Chenille Carpets, about 7 ft. 3 in. x 5 ft. 9 in.	Usual price 11/9	Reduced to 5/11
---	-----	-----	------------------	-----------------

Lot No. 62. The Rug illustrated above, marked "D," is an Axminster self-coloured green or red.
Rug, 4 ft. 6 in. x 2 ft. 3 in. ... Usual price 7/3 Reduced to 4/11

Lot No. 63. CORK CARPET.

Quite plain. Hamptons have in stock a vast quantity of these in plain red, green, and natural colour. All are considerably reduced as specified below. All the short lengths of Linoleum and Cork Carpets will be sold at actually half price on Remnant Days, Saturdays, January 20th and 27th.

	Usual price	Reduced to
Plain Brown Cork Carpet	1/8 ¹ / ₂	1/4 ¹ / ₂ per sq. yd.
Plain Green Cork Carpet	1/9 ¹ / ₂	1/5 ¹ / ₂ "
Plain Green Cork Carpet, second quality	2/10	2/3 "
Plain Brown Cork Carpet	2/8	2/1 "
Plain Green Cork Carpet, best quality	3/9	3/1 "
Plain Brown Cork Carpet	3/7	2/11 "

Lot No. 64. The OLD ENGLISH CARPET.

All wool, suitable for bedroom wear only. There is a number of designs and colourings, and all are being sold at less than cost price.

ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to
6	6	0 10	12	6	10	6 1/10	6 1/10	12	6	10	12
6	6	0 15	0	12	6	10	0	12	6	10	0
6	6	0 18	9	12	6	10	9	12	6	10	9
6	6	0 18	9	12	6	10	9	12	6	10	9
6	6	0 18	9	12	6	10	9	12	6	10	9
6	6	0 18	9	12	6	10	9	12	6	10	9
6	6	0 18	9	12	6	10	9	12	6	10	9
6	6	0 18	9	12	6	10	9	12	6	10	9
6	6	0 18	9	12	6	10	9	12	6	10	9
6	6	0 18	9	12	6	10	9	12	6	10	9

HAMPTONS PALL MALL
NEXT NATIONAL GALLERY LONDON S.W.

Lot No. 65. BRUSSELS CARPETING.

We are disposing of a few old patterns; the quality is of the best in every respect.

Brussels Carpet, 27 in. wide	...	...	Usual price 4/3 per yd.	Reduced to 2/11 per yd.
Stair Carpeting, 27 in. wide	...	...	4/3 "	2/11 "

Lot No. 66. BRUSSELS SQUARES.

All the carpets in this lot are of the finest quality. They are made up from remnants and discarded patterns. A few are slightly soiled; they are very much reduced as follows:—

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
6	9	1 4 0	11	3	2 19 0	13	0	3 1
9	3	2 0 0	11	3	3 2 0	15	0	4 1
9	9	1 18 0	11	6	3 8 6	16	3	5 1
10	0	1 19 6	12	0	3 1 6	21	9	8
11	4	2 9 0	13	6	3 9 6			

Lot No. 67. BRUSSELS SQUARES.

The same in every respect as lot No. 66, but unbordered.

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
7	6	0 14 9	12	3	2 9 0	13	6	3 1
8	6	1 5 6	13	6	2 14 0	14	0	3 1
8	8	1 6 0	13	9	2 15 0	15	0	3 1
10	6	2 2 0	13	3	3 6 0	15	9	3 1
12	2	2 8 6						

Lot No. 68. BRUSSELS STAIR CARPETING.

Good reliable quality. A few pieces only are in stock. They are very much reduced as follows:—

Brussels Stair Carpeting, 27 in. wide	...	...	Usual price 3/6 per yd.	Reduced to 2/6 per yd.
" " " 22 ¹ / ₂ in. "	...	...	3/3 "	2/3 "

Lot No. 69. BRUSSELS SQUARES.

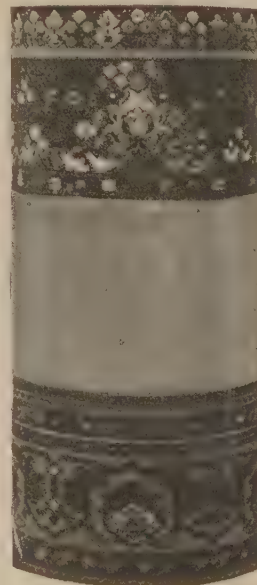
Finest quality, manufactured by the best manufacturers only. They are made in complete breadths, the border and filling carpet being all woven in one piece.

ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to
12	0	9	0 13 12	15	0	13	6 15 0	22	0	13	6 15 0
12	0	11	3 4 10	19	6	13	6 8 15				

Lot No. 70. BRUSSELS SQUARES.

Good durable quality. A few only are in stock, and are made up in complete breadths, the border and the filling carpet being all woven in one piece. They are all reduced as follows:—

ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to	ft. in.	ft. in.	Usual price	Reduced to
10	6	6	9 11 19	12	0	6	9 12 5	15	0	11	3 4 13
12	0	9	0 3 0	13	6	6	9 2 11	15	0	13	6 5 12



All the Remnants of Axminster, Wilton and Brussels Stair Carpets will be sold at extremely low prices.

Lot No. 71. AXMINSTER BORDERS

illustration herewith.

English make. These are all made by the best manufacturers. They are odd borders and we have no filling to match them, hence they are being sold at exceedingly low prices. They could be used for secondary staircases or made up into bedside runners for large institutions, convalescent homes, boarding houses, or hospitals.

	Usual price	Reduced to
Axminster Border, 18 in. wide	...	3/6 1/8 per yd.

HAMPTONS PALL MALL
NEXT NATIONAL GALLERY LONDON S.W.

It is through the cumulative effect of 19 years' continuous growth, with its unique record of

More than a million satisfied Customers

that Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to secure High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

72. FUR RUGS.

Whole stock of magnificent Fur Rugs, consisting of fine Grizzly Bear mounted on Grizzly Bear, Leopard mounted on Grizzly Bear, plain Polar magnificent Tiger mounted on Bear, and a variety of others. Every very considerably reduced.

73. WOOL RUGS AND MATS.

Whole stock of natural and black sheep skins is reduced in price. They are of finest quality.

74. PLAIN ALL-WOOL THREE-PLY KIDDERMINSTER.

Is an old-fashioned make of carpet, and is unquestionably durable. Being of pure wool it retains its colour and is very effective. There is only a limited quantity being sold. The colours are plain blue, plain green, plain red, and grey.

Usual price Reduced to

All-Wool Three-ply Kidderminster, 36 in. wide	4/11	3/4	yard.
" " " 27 in. "	3/9	2/6	"
" " " 22½ in. "	2/11	1/11½	"

75. KALMUC.

Is an old-fashioned make of carpet, and is unquestionably durable. Being of pure wool it retains its colour and is very effective. There is only a limited quantity being sold. The colours are plain blue, plain green, plain red, and grey.

Usual price Reduced to

Kalmuc, 36 in. wide	3/6	2/4½	yard.
---------------------	-----	------	-------

76. JACOBAN RUGS.

Are specially suitable for bedrooms, for laying upon polished floors, or on cork carpet or matting.

Usual price Reduced to

Mean Rugs, 4 ft. 6 in. x 2 ft. 3 in.	3/11	2/6½	
" 6 ft. 0 in. x 3 ft. 0 in.	6/11	3/11	

77. REMNANTS OF ALL-WOOL TWILL.

Following are best quality all-wool, with and without design.

Usual price Reduced to

Remnants of All-Wool Twill, 11½ yds.	56/-	28/-	
" " 16½ yds., 36 in. wide	58/-	29/-	
" " 11½ yds., 27 in. wide	57/6	28 9	
" " 9½ yds., 27 in. wide	46/9	23 4	
" " 8½ yds., 27 in. wide	42/-	21/-	
" " 19½ yds., 22½ in. wide	83/-	41/6	

78. A crimson Damask Axminster, fine quality, in various sizes as follows:

2 in. x 9 ft. 2 in.	...	Usual price	Reduced to
4 in. x 14 ft. 6 in.	...	33/6	10/6
5 in. x 14 ft. 4 in.	...	per sq. yd.	per sq. yd.
3 in. x 4 ft. 9 in.	...		
9 in. x 4 ft. 9 in.	...		

79. A length of fine Axminster. Second hand.

	Usual price	Reduced to
ft. 8 in. x 4 ft. 6 in.	31/6 per yd.	10/9 per yd.

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Exceptional Bargains in Glazed Chintz



K1 540 yds. Old Style Qu Anne Glazed Chintz, 31 in. w

Usual price per yd.

Sale price per yd.

K2 495 yds. 31-in. Gla Chintz, honeysuckle design, mauve or pink colours.

Usual price per yd.

Sale price per yd.

K3 650 yds. 31-in. Gla Chintz, pink rosebud design.

Usual price per yd.

Sale price per yd.

K4 755 yds. 31-in. Gla Chintz, large floral bouquet ribbon design.

Usual price per yd.

Sale price per yd.

K5 625 yds. 31-in. Gla Chintz, Indian bird design, rich colours.

Usual price per yd.

Sale price per yd.

K6 4,200 yds. 31-in. Glazed Chintz and Cretonne, Persian design, refined chintz colours, as illustration.

Usual price per yd. 1/0½

Sale price per yd. 4½d.

K7 800 yds. 31-in. Glazed Chintz, two designs, ivy and pansies and mauve sweet peas.

Usual price per yd. 1/3½

Sale price per yd. 6½d.

K8 350 yds. 31-in. Glazed Chintz, rich Persian design, in soft Eastern shades.

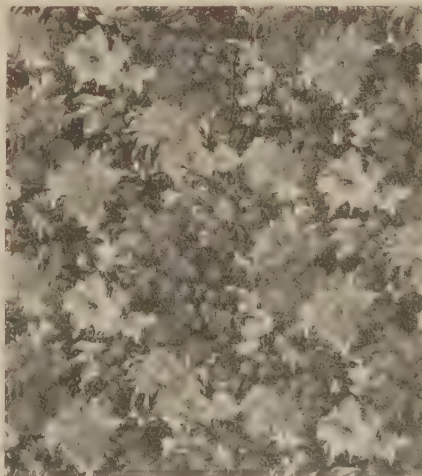
Usual price per yd. 1/4½

Sale price per yd. 8½d.

K9 1,200 yds. 31-in. Glazed Chintz, three designs, rose and lilac, poppy and hollyhock.

Usual price per yd. 1/6½

Sale price per yd. 9½d.



K13 5,300 yds. 31-in. Glazed Chintz and Cretonne. Well covered design of chrysanthemums and fruit in English chintz colours; heavy quality.

Usual price per yd. 1/6½

Sale price per yd. 1/0½

K10 3,575 yds. 31-in. Gla Chintz and Cretonne, charr rose design, as illustration. Colours with pink or mauve roses.

Usual price per yd.

Sale price per yd.

K11 430 yds. Glazed Chintz design tree and bird, in English chintz colours.

Usual price per yd.

Sale price per yd.

K12 730 yds. 24-in. Blo printed Glazed Chintz, la French floral effect.

Usual price per yd.

Sale price per yd.

Inside Blinds.

Specially low quotation during Sale.

Best Quality Ivory Ducho Linen.

Usual Price	36	42	48	54	60
Price	1/3½	1/6½	1/9½	1/11½	2/1
Sale Price	1/0½	1/3½	1/6½	1/8½	1/1

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UNDOUBTED REDUCTIONS in 31-in. CRETONNES.



K14 430 yds. 31-in. Heavy Repp Cretonne, large peony design, blue or rose shades.

Usual price per yd. $1/11\frac{1}{2}$

Sale price per yd. $1/0\frac{1}{2}$

K15 1,450 yds. 31-in. Cretonne, pretty pink rosebud design.

Usual price per yd. $1/0\frac{1}{2}$

Sale price per yd. $6\frac{1}{4}$ d.

K16 670 yds. 31-in. Cretonne, quaint antique vase in soft colours.

Usual price per yd. $1/2\frac{1}{2}$

Sale price per yd. $6\frac{3}{4}$ d.

K17 850 yds. 31-in. Cretonne, interesting old Queen Anne design, in chintz colours.

Usual price per yd. $1/2\frac{1}{2}$

Sale price per yd. $4\frac{1}{2}$ d.

K18 1,230 yds. 31-in. Cretonne, charming old needlework design, in rich colours.

Usual price per yd. $1/2\frac{1}{2}$

Sale price per yd. $7\frac{3}{4}$ d.

3,750 yds. 31-in. Cretonne, med trellis design, as illustration, with pink, mauve, or blue dominating.

Usual price per yd. $1/0\frac{1}{2}$

Sale price per yd. $4\frac{1}{4}$ d.

535 yds. 31-in. Printed Linen, Queen Anne design, rich colours.

Usual price per yd. $1/11\frac{1}{2}$

Sale price per yd. $1/0\frac{1}{2}$

950 yds. 31-in. Cretonne, floral and needlework design.

Usual price per yd. $1/3\frac{1}{2}$

Sale price per yd. $6\frac{1}{4}$ d.

2,000 yds. 31-in. Cretonne, small quantity Glazed Linen, tulip design; pretty colours.

Usual price per yd. $1/9\frac{1}{2}$

Sale price per yd. $9\frac{1}{4}$ d.



K23 4,650 yds. 31-in. Cretonne and Glazed Chintz, handsome bird design, as illustration, in English chintz colours.

Usual price per yd. $1/2\frac{1}{2}$

Sale price per yd. $6\frac{3}{4}$ d.

K24 1,560 yds. 31-in. Cretonne and small quantity Glazed Chintz, Louis XVI. design, in charming colours.

Usual price per yd. $1/9\frac{1}{2}$

Sale price per yd. $8\frac{1}{4}$ d.

K25 590 yds. 36-in. Block-printed Linen, well covered English design.

Usual price per yd. $2/11$

Sale price per yd. $1/6\frac{1}{2}$

K26 2,800 yds. 31-in. Domestic Cretonne; large tulip design.

Usual price per yd. $1/3\frac{1}{2}$

Sale price per yd. $6\frac{3}{4}$ d.

3,250 yds. 31-in. Reversible Shadow Taffeta, charming French design, as illustration. Three colours, with brown, pink or blue predominating. Usual price per yd. $2/6$

Sale price per yd. $11\frac{1}{2}$ d.

HAMPTONS PALL MALL
NEXT NATIONAL GALLERY LONDON S.W.

REMNAINT DAYS:

Saturdays, January 20th & 27th.

Interesting Reductions in 50-in. Printed Fabric



K31 755 yds. 50-in. Cretonne, Jacobean design, and floral design Taffeta in chintz colours, as illustrations.

Usual price per yd. $4/11$

Both at one price, per yd. $2/4\frac{1}{2}$

K32 490 yds. 50-in. Taffeta, rich Georgian design, chintz colours.

Usual price per yd. $3/11$

Sale price per yd. $1/11\frac{1}{2}$

K33 650 yds. 50-in. Cretonne, large floral design with peacock.

Usual price per yd. $3/6$

Sale price per yd. $1/6\frac{1}{2}$

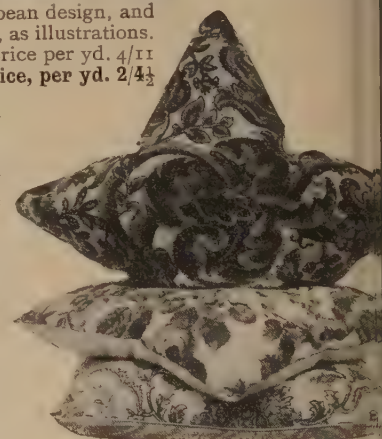
K34 256 yds. 50-in. Block-printed Linen, Early English well-covered floral design. Usual price per yd. $4/11$

Sale price per yd. $2/9$

K35 590 yds. 50-in. Hand-printed Linen, Early Queen Anne stripe effect.

Usual price per yd. $4/9$

Sale price per yd. $1/9\frac{1}{2}$



K36 1,500 large size Block-printed Taffeta Cushions, made from satin

lengths of various high class designs, as illustration, piped edges, well filled.

Usual prices $5/11$ & $6/11$

All one price, $2/6$ each



K37 565 yds. 50-in. Antique Bird Printed Linen and French Floral Taffeta, hand-printed designs, soft colours, as illustrations.

Usual price per yd. $5/6$

Both at one price, per yd. $2/11$

SPECIAL NOTICE

On our Remnant Days, Saturdays, January 20th and 27th, we shall offer about 50 pairs of Curtains and other Curta Draperies and Linen Covers, Casement etc., that were used in furnishing the Reception Rooms at the Festival of Empire. These goods will be offered at ridiculously low prices, but only be sold as seen or imperfect and as new goods.

REMNAINT DAYS, Saturdays, January 20 and 27.

HAMPTONS PALL MALL
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Tapestries, Damasks, Velour. GREATLY REDUCED



K38 390 yds. 50 in. heavy Tapestry, artistic design on red and blue ground.
Usual price per yd. 5/6
Sale price per yd. 3/9

K39 300 yds. 50 in. Silk Damask, in soft shades of rose, green, and blue.
Usual price per yd. 6/11
Sale price per yd. 4/11

K40 650 yds. 50 in. Art Tapestry, in 6 plain colours, with small diaper design.
Usual price per yd. 1/11½
Sale price per yd. 1/4½

K41 295 yds. 50 in. Mercerised Damask, in antique tones. Usual price per yd. 2/11
Sale price per yd. 1/11½

K42 35 yds. 50 in. Rich Brocade Tapestry, imitation, soft colours. Usual price per yd. 1/11½
Sale price per yd. 1/3½

K43 20 yds. 50 in. heavy Velour Tapestry, large floral design on red or blue ground.
Usual price per yd. 9/-
Sale price per yd. 4/11

K44 20 yds. 50 in. Silk and Brocades, on green or blue ground.
Usual price per yd. 12/6, 15/6
Sale price per yd. 6/11

K45 50 yds. 50 in. heavy Repp, in plain colours, with stripe; 8 different patterns.
Usual price per yd. 2/3
Sale price per yd. 1/6½



K46 450 yds. 50 in. fine quality Tapestry, for curtains or coverings. Handsome Persian design, as illustration.
Usual price per yd. 4/11
Sale price per yd. 2/11

K47 945 yds. 50 in. Bloom Plush, in many odd colours that we cannot repeat.
Usual price per yd. 4/11
Sale price per yd. 3/9

K48 500 Tapestry and Brocade Cushions, made from stock samples, large size, with corded and piped edges, well filled. Every kind of design and colour.
Usual price 7/6 to 10/6 each
All one price to clear, 4/9 each

K49 2,000 Cushion Squares, made from remnants and samples of taffetas, brocades, and tapestries, will be offered each day of Sale at
9d., 1/-, 1/3 and 1/6 each

50 yds. 50 in. All-Silk Damask, as illustration, in 3 colours; rose and ivory, ivory, green and ivory. Usual price per yd. 9/9
Sale price per yd. 6/11

TAFFETA, SERGE AND SATIN CURTAINS



K51 55 pairs Reversible Herring-bone Sheeting Curtains, in green, rose, and mulberry, with moss rose design border.

Usual price per pair 23/6
Sale price per pair 14/9

K52 27 pairs Jaspé Taffeta Curtains, with a block-printed Indian design border.

Usual price per pair 29/6
Sale price per pair 19/6

K53 12 pairs Linen Curtains, with handsome appliqué border, in chintz colours.

Usual price per pair 68/6
Sale price per pair 31/6

K54 40 sample pairs various Taffeta Curtains, with appliqué or other borders, only one pair of each pattern.

Usual price 42/- to 79/6 per pair
All one price to clear, 21/6 pair

K55 135 pairs Reversible Woollen Serge Curtains, with a handsome tapestry border of Persian design, 4 ft. x 10 ft., as illustration. Colours: Greens, blues, browns, reds.

Usual price per pair 25/9
Sale price per pair 16/9

Reduced Casement Materials.

K56 5,000 yds. 50-in. Casement Cotton, in cream and 11 newest art shades.

Usual price per yd. 1/0½
Sale price per yd. 7½d.

K57 1,750 yds. Lustre Wool Casement Cloth, in soft shades of greens and blues, 50 in. wide.

Usual price per yd. 1/11½
Sale price per yd. 11½d.



K58 75 pairs rich Mercerised Satin Curtains, suitably lined, with a woven brocade border to match, as illustration, and with various other borders, 4 ft. x 10 ft. Colours: Rose, blue, cream, mauve and greens.

Usual price per pair 45/6
Sale price per pair 27/6

K59 1,360 yds. Heavy Quality Mercerised Satin, with brilliant lustre, for casements and curtains. Colours: Rose, greens, blues, mauve, and cream.

Usual price per yd. 2/11
Sale price per yd. 1/11½

K60 875 yds. Cream and Ecu All-Wool Casement Challis, 50 in. wide.

Usual price per yd. 2/6
Sale price per yd. 1/6½

K61 65 pairs Reversible Mosaic Tapestry Curtains, with refined block-printed taffeta border, as illustration. Colours: Cream and several antique shades.

Usual price per pair 35/6
Sale price per pair 19/9

Remnant Days, Saturdays, January 20th and 27th, when we shall include all the samples and show lengths left from Messrs. Tautz's stock at one-third their original price.

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WALK, VELOUR AND CLOTH CURTAINS. Every description of Lace and Muslin Curtain that we have in stock is being sold

AT FROM 25% TO 50% REDUCTION

25 sample pairs Embroidered Velvet, Cloth and Tapestry curtains, mostly single pairs, in many styles and colours.
Usual prices 59/6 to £77 0 pair
Sale price to clear, 42/6 pair

10 pairs Embroidered Velvet and Corded Serge curtains, various colours.
Usual prices per pair 39/6 and 49/6
Sale price per pair 29/6

12 pairs Bordered Antique Velvet and Cloth Curtains.
Usual price per pair £5 12 6
Sale price per pair 59/6

9 sample Portiere Curtains silk, velvet, and cloth.
Usual prices 39/6 to £4 15 0 each
Sale price to clear, 21/- each

4 pairs rich Short Pile Velvet Curtains, with handsome embroidery, in green only.
Usual prices £10 15 0 to £14 14 0
Sale price per pair £6 10 0

10 pairs Silk Brocade curtains, unlined, in green and only.
Usual price per pair 57/6
Sale price per pair 29/6



K68 4 pairs richly Embroidered Cloth Curtains, 4 ft. x 10 ft., as illustration.

Usual price per pair 84/- Sale price 29/6
We have also another lot with an embroidered Adams design in blue, green, and red at the same price.



55 Real Mohair Table covers, curl pile centre, rich edge, as illustration. Colours: green, blue, brown, terra. Excellent cover for hard wear appearance.

Sizes 2 x 2 2 x 2 1/2 x 3 yds.
Usual price 31/6 39/6 46/9
Sale price 22/9 28/9 35/6

7 pairs Bordered Silk and Satin Curtains, in green and red only, suitably lined.
Usual price per pair £4 10 0
Sale price per pair 59/6

45 pairs heavy Cloth curtains, with a rich border reproduced from an old Gobelin tapestry, 6 ft. x 10 ft. In several different colours.

Usual price per pair 63/-
Sale price per pair 45/6

HAMPTONS Pall Mall
Next National Gallery LONDON S.W.

Included in this Sale is the stock of one of the best known Scotch Lace Curtain Manufacturers, bought for cash on such advantageous terms as enable us to clear many of them at less than half their usual prices. The following are a few typical examples of the extraordinary values obtainable.

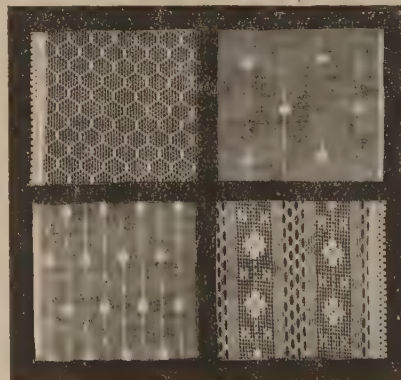


Hamptons' No. 1. Strong Bed Curtains, as illustration, 5 ft. wide by 3 yds. long.

Usual price 4/11 per pair
Clearing at 2/9

Fine quality Swiss Embroidered Curtains, in both single and double borders.

Usual price—
31/9 42/6 49/9 63/6 67/6 72/6
Clearing at—
25/9 35/9 42/9 55/9 59/9 63/6



Hamptons' No. 2. Strong Scotch Net, as illustration, 52 in. wide, in pale ivory, Plain. Usual price 11/3d. per yd.
Clearing at 7d.

Edged both sides, as illustration.
Usual price 1/1 1/2 per yd.
Clearing at 8 1/2d.

Hamptons' No. 3. Soft Embroidered Muslin, as illustration, 58 in. wide, in white. Usual price 2/6 per yd.
Clearing at 1/9 1/2

Hamptons' No. 4. Soft Embroidered Muslin, as illustration, 58 in. wide, in white only. Usual price 2/4 per yd.
Clearing at 1/8

Hamptons' No. 5. A hard wearing Scotch Net, as illustration, charming design, 52 in. wide, in pale shade of ivory, Plain. Usual price 1/3 1/2 per yd.
Clearing at 10d.

Edged both sides.
Usual price 1/5 1/2 per yd.
Clearing at 1/-



Hamptons' No. 6. A pretty design Net Curtain, as illustration, 50 in. wide by 3 yds. long, in ivory only. Usual price 6/6 per pair
Clearing at 4/9

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Muslin, fine quality, edged
des.

side, Usual price 1/6½ yard.

Clearing at 1/2½ "

side, Usual price 2/6 "

Clearing at 1/9½ "

side, Usual price 2/9 "

Clearing at 2/3 "

White Book Muslin Curtains,
quality and hemstitched both
sides, 7 in. wide.

long, Usual price 7/6 pair

Clearing at 4/11 "

long, Usual price 8/9 "

Clearing at 5/11 "

Madras Muslin, both sides.
different designs.

side, Usual price 1/4½ yard.

Clearing at 1/- "

side, Usual price 1/9½ "

Clearing at 1/4½ "



Hamptons' No. 7. A charming
Ayrshire Net Curtain, as
illustration.

50 in. wide, 3 yards long.

Usual price 8/11 pair

Clearing at 5/9 "

50 in. wide, 3½ yards long.

Usual price 9/11 pair

Clearing at 6/9 "

Frisled Madras Muslin, both
sides frilled, 70 in. wide.
Charming designs.

Usual price 2/6 yard.

Clearing at 1/11½ "

Usual price 2/11 "

Clearing at 2/6 "

A large stock of **Vitrage** and
Casement Nets, clearing at
the following low prices:—

1/-, 1/3, 1/6, 1/9, 2/6, 2/11 yd.

Single pairs and odd lots of
Curtains & Muslins, slightly
soiled.

Clearing at Half Price.

No. 8. Handsome

curtain, as illustration.

wide, 3 yards long.

Usual price 7/11 pair

Clearing at 5/3 "

wide, 3½ yards long.

Usual price 8/11 pair

Clearing at 6/3 "

Book Muslin Curtains,

quality.

side, 3 yds. long.

Usual price 7/6 pair

Clearing at 4/11 "

long.

Usual price 8/9 pair

Clearing at 5/6 "

2 sides, 3 yds. long.

Usual price 8/9 pair

Clearing at 5/9 "

long.

Usual price 9/11 pair

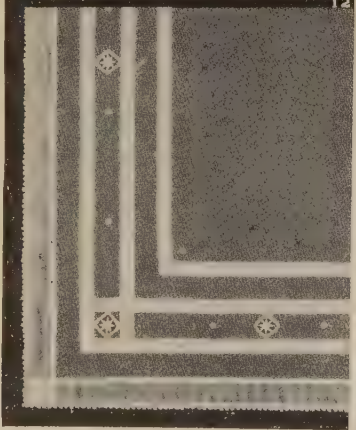
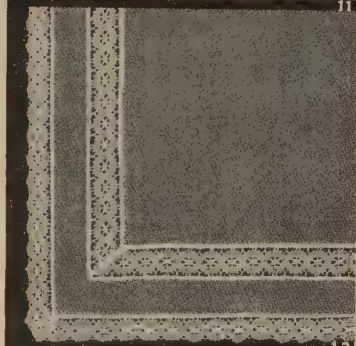
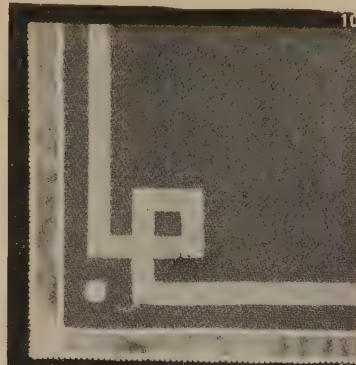
Clearing at 6/6 "

No. 9. A fine quality Scotch Net Curtain, dainty design, 63 in. wide,

... Usual price 11/9 Clearing at 8/11 per pair

... Usual price 12/9 Clearing at 9/11 "

... Usual price 12/9 Clearing at 9/11 "



Nos. 10, 11, 12

Hamptons' No. 10. **Marie Antoinette Lace Curtain**, as illustration, excellent quality,
50 in. wide, 3½ yds. long.

Usual price 13/9 per pair

Clearing at 8/11 "

Hamptons' No. 11. A well made
Mosquito Net Curtain, as illustration, finished with dainty
lace insertion and edging,
54 in. wide, 3½ yds. long.

Usual price 16/9 per pair

Clearing at 9/11 "

Hamptons' No. 12. **Marie Antoinette Lace Curtain**, as illustration,
50 in. wide, 3½ yds. long.

Usual price 16/9 per pair

Clearing at 10/9 "

Hamptons' Unbreakable **Net Curtains**, for
London wear. These curtains, being
made from specially tough cotton, will
stand frequent cleaning, 63 in. and 72 in.
wide.

Usual prices 11/9, 14/6, 16/9, 19/6, 21/9,

23/9, 27/6 per pair

Clearing at 8/11, 10/9, 12/9, 15/9, 17/9,

19/9, 22/9 per pair



Hamptons' No. 13. A handsome **Swiss Embroidered Lace Curtain**, as illustration,
enriched with longstitch work on
a specially strong net, in white and ecru
only, 60 in. wide.

3½ yds. long. Usual price 23/9 pair.

Clearing at 16/9 "

4 yds. long. Usual price 26/9 "

Clearing at 18/9 "



Hamptons' No. 14. **Swiss Embroidered Curtain**, as illustration, 3½ yds. long,
60 in. wide.

Usual price 26/9 pair.

Clearing at 15/9 "

Less than cost price.

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Hamptons are now selling the whole of their enormous stock of **HAND-WOVEN TABLE DAMASK, LINEN and COTTON SHEETS, BLANKETS, and GENERAL HOUSEHOLD LINEN** at

EXTRAORDINARY REDUCTIONS

Included is about £2,000 worth of good, reliable quality Weavers' Damages, such as Table Cloths in all sizes, Napkins, Towels, etc. Also Oddments of general contract surplus, odd Napkins, odd Table Cloths with a device interwoven, Glass Cloths, Towelling, and Kitchen Table Cloths. All these oddments and Damages will be cleared at

HALF FACTORY COST PRICE.



No. 1. A pretty Breakfast Cloth, in two sizes only, much reduced to clear.
Size Usual price Clearing at
18 in. x 2 yds. 5/11 3/11 each.
24 in. x 2 1/2 yds. 6/11 4/11 "

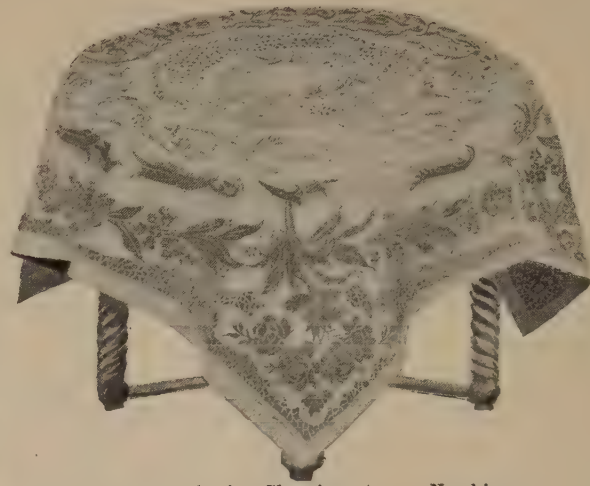


No. 2. A heavy make. Excellent Cloth for hard wear. Napkins to match.
Size Usual price Clearing at
2 yds. x 2 yds. 6/9 4/11 each.
24 in. x 2 1/2 yds. 8/6 6/11 "
Napkins.
24 in. x 24 in. 10/9 8/3 dozen.



No. 3. 750 Strong well-made Cloths in four sizes, with Napkins to match.
Size Usual price Clearing at
18 in. x 1 1/2 yds. 4/11 3/4 each.
24 in. x 1 3/4 yds. 6/9 4/6 "
30 in. x 2 yds. 7/11 5/6 "

Size Usual price Clearing at
2 yds. x 2 1/2 yds. 9/11 6/11 each.
24 in. x 24 in. 11/9 8/6 dozen.
Hemmed ready for use.



REAL II
DOUB
DAMA

No. 4. Double Damask Table Cloths Napkins illustration fine hand design—a number we are making and therefore usual, clear just under price.

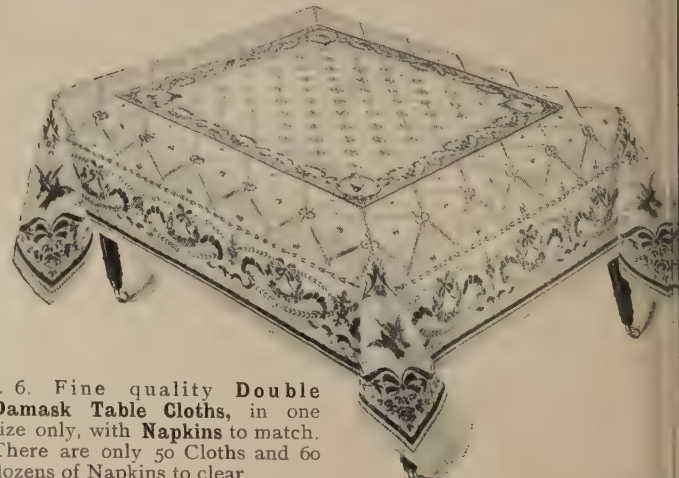
Size Usual price Clearing at Napkins.
2 yds. x 2 yds. 12/9 8/11 each. Size 26 in. x 26 in. Usual price Clearing at
24 in. x 24 in. 15/9 10/9 "
24 in. x 30 in. 18/9 12/9 "

STRONG

COTTON SE



No. 5. Heavy Cotton Sheets. 2,700 pairs in both plain and twill.
Size Usual price Clearing at
2 yds. x 3 yds. ... 8/11 5/11 each.
2 1/2 yds. x 3 1/2 yds. ... 12/9 8/11 "



No. 6. Fine quality Double Damask Table Cloths, in one size only, with Napkins to match. There are only 50 Cloths and 60 dozens of Napkins to clear.

Size Usual price Clearing at
2 yds. x 2 1/2 yds. ... 17/9 13/9 each.
Napkins.
27 in. x 27 in. ... 26/9 19/9 dozen.

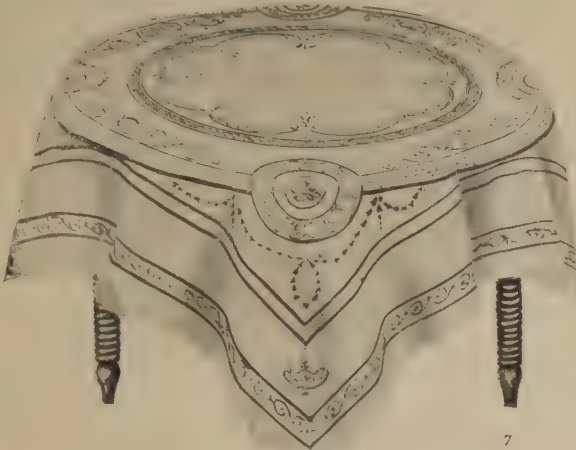
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REAL IRISH DOUBLE DAMASK.

A fine real Irish Damask cloth, in two only, with to match. yds. x 2 yds. price 18/9 ea. at 14/9 ea. yds. x 2½ yds. price 22/9 ea. at 17/9 ea.



Napkins. 17 in. x 27 in. price 29/9 doz at 23/9 doz

500 pairs warm real Blankets.

REAL WITNEY

BLANKETS.

Bed size price 17/9 pr. at 11/9 pr. Bed size price 28/9 pr. at 18/9 pr.



superfinereal Hand-woven e Damask os, our own ture. We longer mak design, and e the entire it in all sizes ng at under ce.

No. 10. Another beautiful Hand - woven Cloth, with Napkins to match. Double Damask and superfine quality.

REAL IRISH HAND-WOVEN

No. 11. White Turkish Bath Towels, a good reliable a sorbent quality, size 27 x 52 in. about 300 dozens. Clearing at 8/11 the half doz



DOUBLE DAMASK

No. 10.	Size	
2 yds. x 2½ yds.	...	
2½ " x 2½ "	...	
2½ " x 3 "	...	
2½ " x 4 "	...	
2½ " x 4½ "	...	

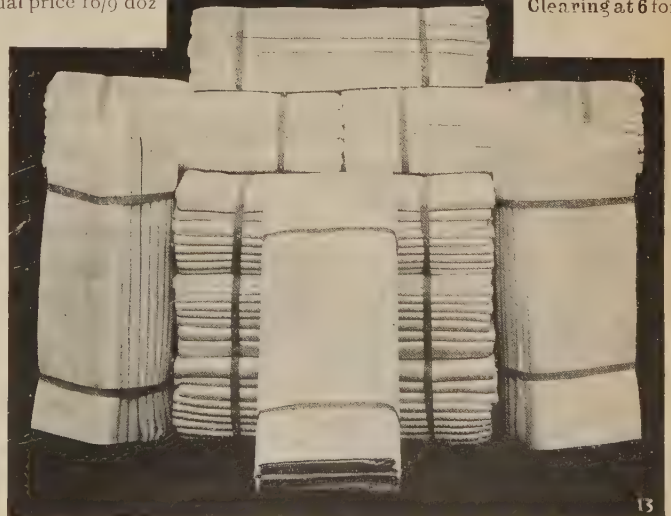
Usual price	Clearing at
25/9	21/9 each
32/9	28/9 "
39/9	33/9 "
56/9	44/9 "
67/9	50/- "

Napkins. 27 in. x 27 in. Usual price 35/9 Clearing at 28/9 doz

No. 12. 450 best quality Japanese Wadded Quilts, in the following colours: Blue, crimson, pink, brown, mauve and grey.

Size	Usual price	Clearing at
6 ft. x 4 ft.	16/9 each	12/9 each
6 ft. x 5 ft.	19/9 each	15/6 each

good hard-wearing Huckaback Towels, 27 in. wide, 36 in. long, plain hemmed made of the best Irish linen yarn. Usual price 16/9 doz Clearing at 6 for 5/11



HAND-WOVEN DOUBLE DAMASK.

Usual price	Clearing at	Size	Usual price	Clearing at
2½ yds. 25/9	18/9 each	2½ yds. x 4 yds.	56/9	37/9 each
3 " 39/9	28/9 "	2½ " x 4½ "	67/9	42/9 "
3½ " 49/9	33/9 "	Napkins. 27 in. x 27 in.	35/9	25/9 doz.

HAMPTONS PALL MALL
NEXT NATIONAL GALLERY LONDON S.W.

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No. 14. Extra superfine **Hand-woven Double Damask Cloths**, made in our own factory of the very best Irish linen yarn, a beautiful silky texture. A discontinued design, clearing at less than cost price.



3,000 yards of Irish Linen Huckaback Towelling, 27 inches wide.
Usual price 1/4½ yard.
Clearing at 11½d. ..

No. 14	Size				
2	yds. × 2 yds.	...	...	...	...
2	" × 2½ "	...	...	...	...
2½	" × 3 "	...	...	...	...
2½	" × 3½ "	...	...	...	...
2½	" × 4 "	...	...	...	...
Napkins. 27 in. × 27 in. ...					

Usual price	Clearing at
32/9	21/- each.
39/9	26/9 "
59/9	43/9 "
69/9	49/9 "
79/9	55/9 "
49/9	36/9 dozen.

REAL IRISH LINEN SHEETS.



No. 17. Hand-woven **Linen Sheets** from our own factory; hundreds of pairs in both fine, medium, and heavy makes, plain hemmed and also in a variety of fancy stitches.

Size	72 in. × 3½ yds.
Usual price	17/9, 21/9, 29/9 pair.
Clearing at	12/9, 15/9, 24/9 pair.
	80 in. × 3½ yds.
	29/9, 35/9, 42/- pair.
	22/9, 28/9, 32/9 pair.
	90 in. × 3½ yds.
	26/9 pair.
	19/9 pair.
	100 in. × 3½ yds.
	32/9, 42/9, 49/9 58/9 pair.
	25/9, 35/9, 42/9, 49/9 pair.
	108 in. × 3½ yds. and 3½ yds.
	47/9, 58/9, 67/6, 76/9 pair.
	39/9, 49/9, 59/9, 68/9 pair

Hemstitched and Plain Linen Pillow Cases, in fine, medium and heavy makes, of good sound Irish Linen, thoroughly well made by our own expert workers.
Usual price 2/6, 2/11, 3/11, 4/11, 5/11, 7/6, 8/9, 9/11, 10/9, 12/9
Clearing at 1/6, 1/11, 2/11, 3/11, 4/11, 5/11, 6/11, 7/11, 8/11, 10/9

3,000 Plain Linen Pillow Cases, made from Sheeting remnants, 20 × 30 in. Worth 3/6 Clearing at 1/- each.

45 dozens of exceptionally fine quality Real Irish Linen Pillow Cases, hemstitched, in one size only.

Size	Usual price	Clearing at
22 × 32 in.	9/11	6/11 each.

No. 15. **Real Lace Luncheon and Dinner Cloths.** A large and interesting selection of beautiful cloths in all sizes in stock. All will be reduced to clear, Usual price 84/- Clearing at 49/9 each.



No. 16. Well **Arctic Down** Q as illustrated covered with a wearing quality ed sateen, ins border, and ba plain sateen, in green, and pink.
Size 6 ft. × 4 ft.
Usual price 14/9
Clearing at 9/11
Size 6 ft. × 5 ft.
Usual price 17/9
Clearing at 12/6

Real Irish Linen Towels.

6 for	4/11	6 for	
6 "	5/11	6 "	
6 "	6/11	6 "	
6 "	7/11	6 "	
6 "	8/11	6 "	
6 "	9/11	6 "	
6 "	10/9	6 "	
6 "	11/9	6 "	

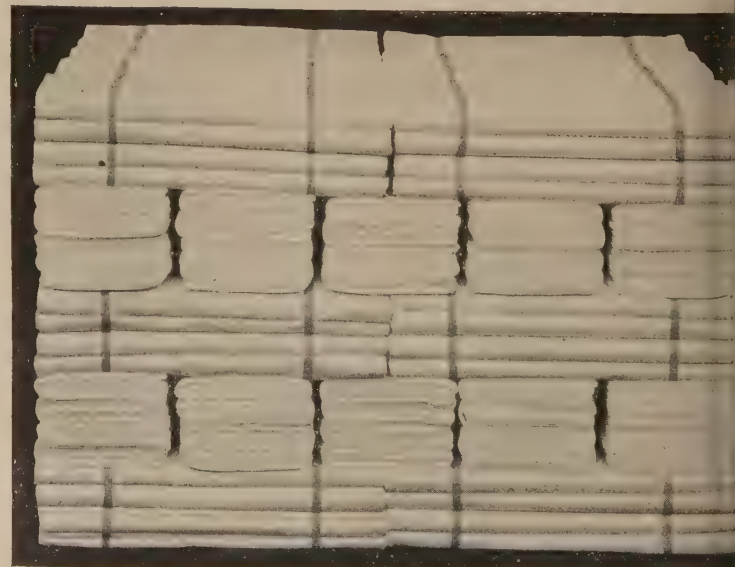
White Turkish Bath Towels. The best and most reliable makes only kept stock. Clearing in lots of half-dozen.

6 for	3/11	6 for	7/11	6 for	11/9	6 for	16/9
6 "	5/11	6 "	8/11	6 "	12/9	6 "	18/9
6 "	6/11	6 "	10/9	6 "	14/9	6 "	21/-

Turkish Bath Sheets, thick and absorbent, at the following reduced prices
3/11, 4/11, 5/11, 6/11, 7/6, 8/11, 10/9 each

Hemstitched Cotton Sheets, washed ready for use, best quality, in both single and double bed sizes.

Usual prices	15/9, 17/9, 21/9, 23/9, 27/9, 35/6, 45/9 P.
Clearing at	10/9, 12/9, 15/9 18/9, 21/9, 29/9, 39/9



Cotton Sheets. A very heavy double-warp sheeting that will stand much wear, in both plain and twill. A splendid sheet for hotel use.

Size	Usual price	Clearing at	Size	Usual price	Clearing at
2 × 3 yds., Plain	10/9	8/11 each	2½ × 3½ yds., Plain	14/9	11/9
2 × 3 " Twill	12/9	9/11 "	2½ × 3½ " Twill	15/9	12/9

Cotton Sheets at reduced prices, both for single and double beds.
Usual prices 16/9, 19/9, 22/9, 25/9 P.
Clearing at 12/9, 15/9, 18/9, 21/9

It is through the cumulative effect of 19 years' continuous growth, with its unique record of

More than a million satisfied Customers

That Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to secure High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

Unequalled Bargains in Table Glass.

Hamptons' "Georgian" (G/7075a) Glass Service is made of the finest cut crystal glass, and is a reproduction of a Georgian service. It is being cleared at the specially low prices. No reproduction ever offered.

	doz.	s. d.
Wine	8 6
Champagne	11 9
Water	5 6
Port	17 6
Sh Tumbler	13 8
Water Set ...	each	8 8
Port Set	5 6
Port Decanter	8 6

For 12 persons, 40 pieces ... 34 9
For 12 persons, 72 pieces ... 68 9

COST PRICE.—Manufacturers' samples of Finest English Glass, including Cut Bowls, Jugs, Decanters, Dishes, Vases, etc., etc., will be sold during Sale at half of the actual cost price. Early application should be made for these extraordinary bargains.

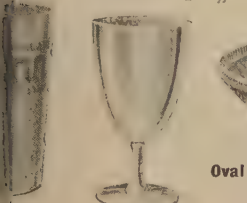
Hamptons' "Optic" (G/7591a) Table Service is made of good crystal glass and is very durable.

	doz.	s. d.
Wine	3 6
Champagne	4 9
Water	3 0
Port	6 9
Sh Tumbler	6 3
Water Carafe with ...	each	1 0
Port Set (quart)	4 0
Port Decanter	6 0

For 12 persons, 39 pieces ... 17 6
For 12 persons, 72 pieces ... 33 6



G/7406a. Best English Cut Glass Jugs. 1 pint, each 2 9
1 1/2 " " 3 3
2 " " 3 9



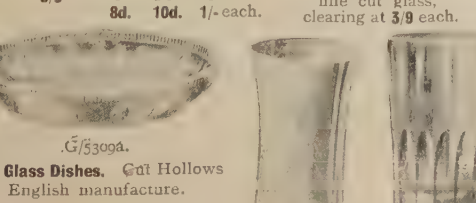
G/7084a. Goblets, about 1/2 pint, 3/11 per dozen.



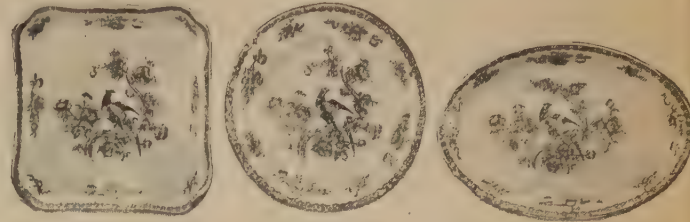
G/4795a. Good Plain Glass Jugs. 1 pt. 1 1/2 pt. 2 pt. 8d. 10d. 1/- each.



G/7660a. Spirit Bottles, fine cut glass, clearing at 3/9 each.

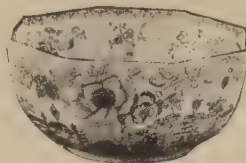


G/5309a. Oval Glass Dishes. Cut Hollows English manufacture. Clearing at—Size 8 in. ... 10d. each
" 9 " ... 1/-
" 10 " ... 1/5
" 11 " ... 1/11



G/3651a. 19/11

Hamptons' "Bird" Dessert Set, as illustrated, reproduction of old English design in the quaint old colourings, deep pink, green, etc., finished in gold. Set of 18 pieces for 12 persons, 19/11. Bargain.



Flower Bowls.

G/6848a.

4/3

As illustrated, quaint octagonal shape and design, a reproduction of the old Mason in the old red and green, etc., colouring ... 8 in. 3/6, 9 in. 4/3 each.

The "Grosvenor."



G/7370a. 12/6

Tea Set of 40 pieces, dainty design in pink roses and green leaves, good Staffordshire china ... 12/6.

Glass Flower Supports, suitable for flowers in above or any other kind of bowl. 3 in. 6d. each. 3 1/2 in. 8 1/2d. each. 4 1/2 in. 11 1/2d. each.



G/7048a. 8/9

Luncheon Tray, with revolving polished wood stand, with blue onion pattern dishes ... 8/9 complete.

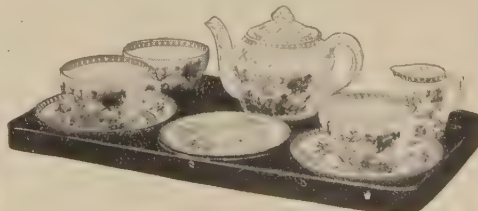
Morning Set, "Tudor."



G/4785a. 6/9

Early Morning Set, best English china decorated pink roses and green leaves. Complete on green lacquer tray ...

Morning Set, "Indian Tree."



G/7013a. 10/11

Early Morning Set, fine Staffordshire china, reproduction of the old Indian Tree design, in the original pink and green colour, finished gold. Complete on green lacquer tray ... 10/11



G/7650a. 2/6

Slop Pail, white, with non-splashable cover ...

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Dinner Services at Clearance Prices.

Hamptons' "Chelsea."

G/7369a.

Dinner Set, as illustrated herewith, fine Staffordshire ware, and decoration a reproduction of the old Chelsea sprays in natural colours.

52 pieces	...	...	43/6
67	"	...	63/-
100	"	...	105/-



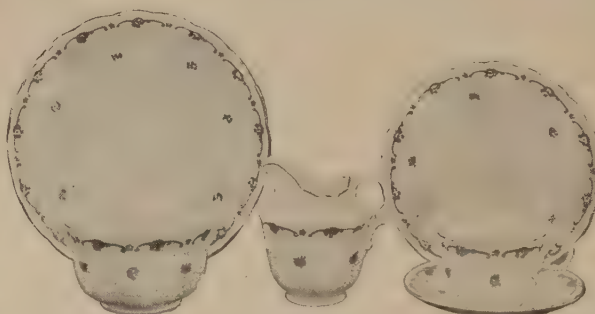
tration, fine Staffordshire china, reproduction of the old "Indian Tree" design, in the pink and green colouring, finished in gold.
Early Morning Tea Sets to match, consisting of 2 cups and saucers, 2 plates, 1 sugar and 1 tea pot. Complete on green lacquer tray, 10/11

Hamptons' "Langham."

G/7622a.

Dinner Set, as illustrated herewith, fine Staffordshire ware, prettily decorated with pink roses and blue flowers, finished gold.

52 pieces	...	...	26/6
67	"	...	39/6
100	"	...	70/6



tion, fine Staffordshire china, prettily decorated with pink roses and blue flowers, finished in gold.
Dinner Sets to match, opposite.

Dinner Sets.

G/7408a.

Slightly defective.

52 pieces	...	...	14/11
67	"	...	21/6

Dinner Sets, as illustrated, in Congo blue, printed on white ware.

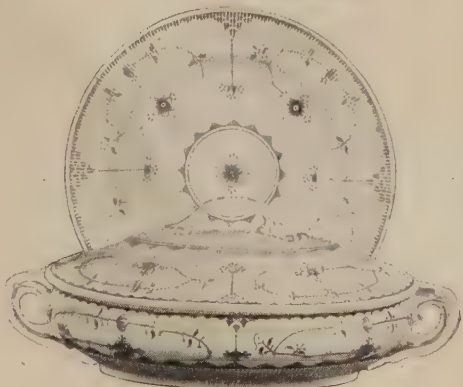


Staffordshire china, reproduction of old English design in birds of paradise and flowers. of powder-blue, birds and flowers in natural colours of pink, green, etc.

Hamptons' "Viking" Dinner Set.

As illustrated herewith, best English manufacture. Slightly blemished. Separate pieces as follows:—

Meat Plates	...per doz.	2	4
Pudding Plates	"	2	3
Cheese	"	1	10
Soup	"	2	6
Dishes, 9 in.	... each	4	
" 10 "	"	5	
" 12 "	"	7	
" 14 "	"	1	0
" 16 "	"	1	9
Soup Tureen and Stand, each		5	6
Sauce Tureen and Stand, each		1	2
Vegetable Dish	...	1	4 1/2
Salad Bowl	...	1	4 1/2
Sets complete, 52 pieces		13	11
" 67 "		21	6
" 100 "		37	6



with pink roses and knots of blue ribbons, finished with gold. Unique Value.
HALF PRICE.—Tea and Breakfast China, prettily decorated with heather sprays and finish, slightly blemished, will be cleared at half price:—

Tea Cups and Saucers	...	5/6 dozen	Tea Plates	...	...	3/6
Breakfast Cups and Saucers	...	7/-	Breakfast Plates	4/6

Basins, Jugs, Egg Cups, etc., all to match.

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Set Sets at Clearance Prices.

Hamptons' "Victoria" Toilet Set.

G/7613a.

Decorated. Good Staffordshire. Reproduction of old English style, with the quaint old colourings of blue, green, etc., finished with gold.

Set, 5 pieces ... 11/9
Set, 11 pieces ... 26/6
To match ... 7/9



A variety of Odd Ewers and Basins are being cleared at less than half price. Prices range from 2/9 the Ewer and Basin.

Hamptons' "London" Toilet Set.

G/4630a.

Decorated. Good Staffordshire. Simple design with blue and gold finish.

Set, 5 pieces ... 8/11
Set, 11 pieces ... 20/-
To match ... 6/9



Hamptons' "Cambridge" Toilet Set.

G/7653a.

Decorated. Fine Staffordshire. Ground, with clusters of blue and gold. Unique design.

Set, 5 pieces ... 6/11
Set, 11 pieces ... 1/11
To match ... 4/9



Hamptons' "Oxford" Toilet Set.

G/53102.

Decorated. Fine Staffordshire. In ivory, finished with gold.

Set, 5 pieces, clearing at 4/11
Set, 11 pieces ... 1/6



BY POST.—In view of the fact that many of these goods are being cleared at a sacrifice, Hampton & Sons desire to point out that it is impossible to return on approval, but all orders shall receive special attention, best selections of values being guaranteed.

HAMPTONS PALL MALL
NEXT NATIONAL GALLERY LONDON S.W.

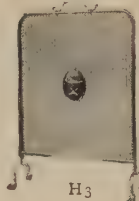
EXTRAORDINARY BARGAINS IN

SPECIAL NOTE

A large number of Brass Curbs, Fireirons and Electric Fittings to be sold absolutely at half the usual marked prices.



H1



H3



H2



H4

H1 Brass Coal Box with lining. Usual price 29/6 Sale price 21/-

H2 Oval Steel Pierced Coal Box with lining. Usual price 39/6 Sale price 27/6

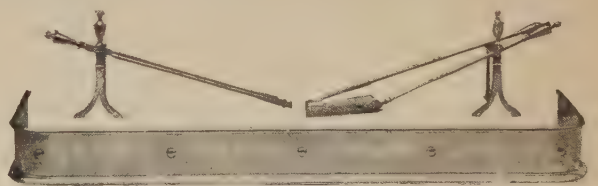
H3 Brass Wire Spark Guard. Usual price 15/- Sale price 11/9

H4 Steel Spark Guard. Usual price 19/6 Sale price 15/-

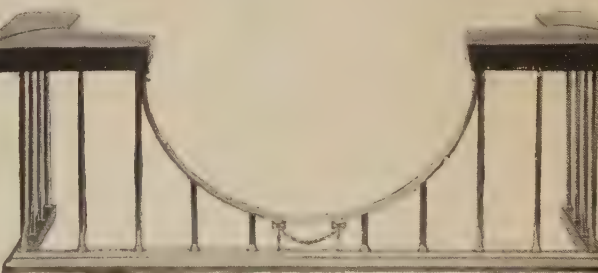
H5 Pierced Steel Curb Suite, in sizes from 3 ft. 0 in. x 12 in. inside to 4 ft. 0 in. x 12 in. inside. Usual price 55/- Sale price 44/6



H6 Hamptons' Exclusive Design Pierced Brass Curb Suite, in sizes from 3 ft. 0 in. x 12 in. inside to 4 ft. 0 in. x 12 in. inside. Usual price 40/6 Sale price 38/6



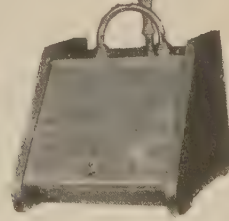
H7 Our Special Design Club Curb in all brass, seats covered in pegamoid. Sizes 4 ft. 0 in. x 15 in. inside to 4 ft. 3 in. x 15 in. inside. Usual price £5 10 0 Sale price £4 7 6 Splendid Value.



Special Offer. WOODEN COAL BOXES IN MAHOGANY AND OAK.



H8 Usual price 13/6 Sale price 10/6



H9 Usual price 16/6 Sale price 14/6



H10 Usual price 21/- Sale price 17/-

HAMPTONS PALL MALL
NEXT NATIONAL GALLERY LONDON S.W.

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HOUSEHOLD IRONMONGERY.



In this Sale we are clearing a Sheffield Manufacturer's entire stock of

TABLE CUTLERY
at the following most
EXTRAORDINARY REDUCTIONS.

	Usual price	Sale price
	per doz.	per doz.
Table Knives	17/6	12/-
Cheese Knives	15/-	10/6
	per pair	per pair
Meat Carvers	8/6	6/9
Game Carvers	8/6	6/9
	each	each
Steels	3/-	1/9

Unique Offer.

H11 Brass Companion Sets. Usual price 20/-
Sale price 15/-



H13 Cast Brass Plate Stand. 8½ in. high x 8 in. diameter.

Usual price 9/6
Sale price 6/-

At the unprecedented reduction of
75% OFF THE USUAL PRICES

we are clearing an entire stock of
ELECTRIC BRACKETS, PENDANTS,
Etc.



H12 Brass Companion Sets. Usual price 15/6
Sale price 11/9



Very Special Offer.

H14 Heavy Brass Coal Hod. Usual price 21/-
Sale price 15/-



H18



H16



H17

H15 Brass Standard Lamp for oil, complete with 50 c.p. circular burner and chimney.
Usual price, for oil or electric, 52/6
Sale price " " 39/-

H16 Wrought Iron Table Lamp, complete with opal globe and duplex burner. Usual price 15/6 Sale price 9/3

H17 Brass Table Lamp, complete with duplex burner and globe. Usual price 25/6 Sale price 19/6

H18 Wrought Iron Standard Lamp for oil, complete with duplex burner and chimney. Usual price, for oil or electric, 16/9
Sale price " " 13/-

Glass Globes from 1/- each.



PIANOS

Every visitor to this should inspect the extraordinary Bargains in:—B GRANDS, PL PIANOS and PIA Several instruments a the most eminent make turned from hire, and being offered at reduced prices.

130 Guinea **Colonial kinson Player Piano** illustrated (very action, 65 and 88 Showroom Model

Player Pianos by the Best Makers.

155 Guinea **ANGELUS-BRINSMEAD Player Piano**, in Mahogany (Sheraton design), with Melodant attachment £85 6
90 Guinea **Cecilian Player Piano**, from short hire, condition as new, Rose case, most effective Player, very sensitive, requires very slight exercise Full tone £95 5
80 Guinea **Hampton Baby Grand**, as illustrated, length 5 ft., Rosewood case, Ivory keys, sweet tone £65 5

Overstrung Scaling,
7 Octaves, Raised Cupola, Iron Frame.

85 Guinea **Liehr Small Grand**, Rosewood case, 6 legs, length 4 ft. 11 in., fine round tone, 7½ octaves £52 0 0

85 Guinea **Cramer Baby Grand**, Rosewood case, length 5 ft., full tone £55 0 0

95 Guinea **Obermeier Shortest Grand**, length 4 ft. 9 in., Satinwood case. A really beautiful Piano £59 10 0
110 Guinea **Ibach Bijou Grand**, length 5 ft., triple overstrung, Mah case, twin legs £68 10 0



The above are Showroom Models and practically equal to new.
Broadwood Full Grand, Walnut case, length 7 ft., splendid condition £82

UPRIGHT PIANOS.

70 Guinea **Blüthner Upright Piano**, Rosewood case (from short hire) £45
58 Guinea **Zimmerman Upright Grand Piano**, in Rosewood case £35
48 Guinea **Hopkinson Mignon Model**, Rosewood case £33
45 Guinea **Upright Grand**, in Sheraton case, by George Rogers £29
33 Guinea **Strohmenger Pianette**, in Mahogany case £22

This Sale also includes a **Malcolm Organ**, in Oak case, slightly used, po tone, specially suitable for leading singing Price to clear £19

The Pianos included in this Sale are all high-class instruments and are guaranteed

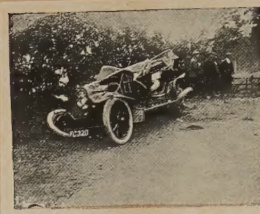
In Hamptons' Piano Department visitors can inspect, test and compare Pianos by all the leading makers, every Piano being marked at the price at which it is obtainable anywhere.

ACCIDENTS BURGLARY
EMPLOYEES COMPENSATION



Security
£5,102,322

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**FIRE:**

Simple Contracts. Latest Concessions.

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or any of its 40 Branches.



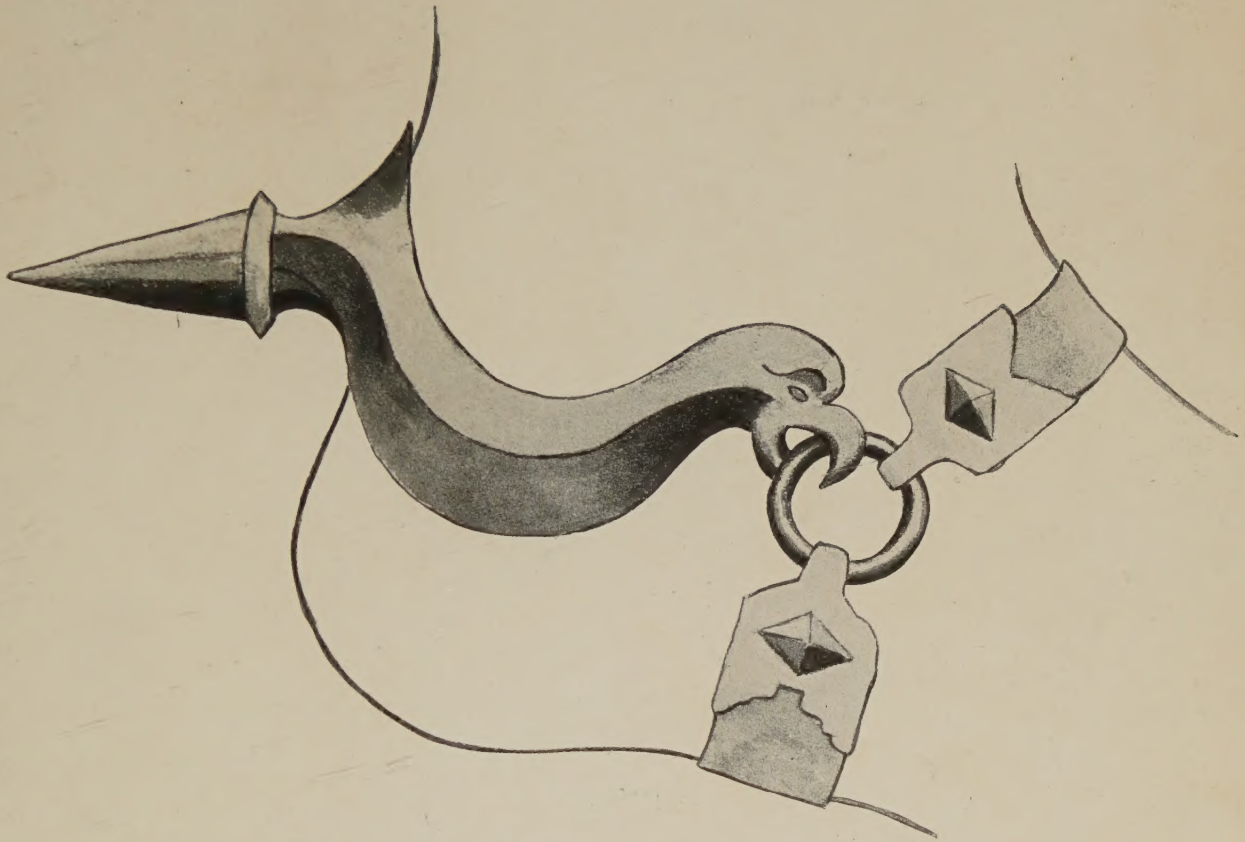
THE HISTORY OF THE SPUR

By CHARLES DE LACY LACY, M.A.

10/6 nett.

(*Very limited Edition.*)

Now on Sale.



From tomb in Westminster Abbey of John of
Eltham, son of Edward II., A.D. 1334.
Actual size.

THE History of the Spur is the first book written in the English language on this interesting subject, and it is hoped that this book will remedy a want long felt by Antiquarians and persons interested in Armour and equipments.

The volume is illustrated with upwards of 70 drawings taken by the Author from specimens in English and Continental Museums and in private collections.

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